THE ETUDE

Music Magazine

BEETHOVEN

May 1935

Price 25 Cents

GEMS FOR RHYTHMIC ORCHESTRA

For Pianoforte and Toy Instruments

THE RHYTHMIC BAND NO PRESS MANUS ARE 104, TRIANGLE, TAMBOURINE, CASTANETS, CYMBALS, SAND BLOCKS BELL BELL, OTHER PERCUSSION INSTRUMENTS, RHYTHM STICKS, ETC. MAY BE ADDED AS DESIRED

Every Teacher will find it Beneficial to Young Pupils to Outline Numbers Such as These. These Numbers Serve as Interesting Novelties on the Jewel's Annual Program.

AT THE CIRCUS
By P. Valdemar (Cat. No. 24075) Pr. 10c.
TOY BELL, BELL STICKS, TRIANGLE, TAMBOURINE, CASTANETS, SAND BLOCKS, DRUM.

BURLESQUE
By Ludwig Rue (Cat. No. 30712) Pr. 50c

THE CAR RIDE
By P. Valdemar (Cat. No. 1982) Pr. 50c.

CHRISTMAS BELLS
By A. Seidel (Cat. No. 26175) Pr. 50c.
3 BELLS CLASSES IN 3 KEYS TRIANGLE BELLS, CASTANETS, TAMBOURINE, DRUM.

THE COMING OF SANTA CLAUS
By Frank E. Eyer (Cat. No. 29861) Pr. 50c
TRIANGLE TAMBOURINE, SLEIGH BELLS WHIP-LASH, DRUM

COUNTRY DANCE
By A. Louis Scarmolin (Cat. No. 24081) Pr. 50c.

DAFFODILS WALTZ
By Frederic A. Franklin (Cat. No. 24081) Pr. 50c.
TRIANGLE TAMBOURINE CASTANETS TOY BELL, DRUM

DOWN THE STREET
By Frank H. Grey (Cat. No. 30476) Pr. 50c.

DRUM, FIFE AND TRUMPET
By Frederic A. Franklin (Cat. No. 24081) Pr. 50c.
VIOLIN OR DRUM, SNARES, TRIANGLE OR CYMBALS, TRIANGLE, TAMBOURINE, SAND BLOCKS CYMBALS, DRUM

THE FORTUNE TELLER
By M. Arnold (Cat. No. 19271) Pr. 50c.

FUN FOR ALL
By Frederic A. Franklin (Cat. No. 24081) Pr. 50c.

JOLLY DARKIES
By Karl Bonfigli (Cat. No. 24081) Pr. 50c.

MARCH OF THE BRIGANDS
By Paul Valdemar (Cat. No. 11182) Pr. 50c.

MOMENT MUSICAL, Op. 94 No. 3
By F. Schubert (Cat. No. 24084) Pr. 50c.
TRIANGLE TAMBOURINE, CYMBALS, CASTANETS, DRUM

ON THE TRAIN
By Frank H. Grey (Cat. No. 25318) Pr. 50c.

PEASANTS' DANCE
By Paul Valdemar (Cat. No. 24081) Pr. 50c.
VIOLIN OR DRUM STICKS, TRIANGLE, TAMBOURINE, CASTANETS, CYMBALS DRUM

PLAYTIME
By A. Louis Scarmolin (Cat. No. 24086) Pr. 50c.
TRIANGLE TAMBOURINE SAND BLOCKS, BATTLE, TOMBOLI DRUM

ROUGHNESS
By H. D. Hewitt (Cat. No. 30281) Pr. 40c.

A SNOWY CHRISTMAS EVE
By Allison E. Bixby (Cat. No. 30788) Pr. 50c
TRIANGLE, TAMBOURINE SLEIGH BELLS.

SONG OF THE DRUM
By Anna Priscilla Raymond (No. 24081) Pr. 50c
TRIANGLE, TAMBOURINE, SAND BLOCKS BATTLE, CYMBALS, DRUM

THE TIN SOLDIERS PARADE
By A. Louis Scarmolin (Cat. No. 24081) Pr. 50c.

A WINTER CARNIVAL
By Chas. Lecocq (Cat. No. 29877) Pr. 50c.
TRIANGLE TAMBOURINE OR JINGLE STICKS, CYMBALS, SAND BLOCKS WHIP-LASH, SLEIGH BELLS, RHYTHM STICKS, DRUM.

WITH FLAGS FLYING
By Frank H. Grey (Cat. No. 30131) Pr. 50c.

INSTRUMENTS FOR THE RHYTHMIC ORCHESTRA
Sized for pieces on sets and on the individual equipment for in venile rhythm players. We carry a complete line and all prices are attractive

THEODORE PRESSER CO.
1712-1714 Chestnut St., Phila., Pa.
Never Mail Orders on Everything by Music Publishers

WITH THIS REMARKABLE PLAY-TIME BEGINNERS BOOK PIANO TEACHERS CAN GIVE TO SUMMER CLASSES OF YOUNGSTERS ENJOYMENT BEARING LASTING BENEFITS

HERE IS a beginners' instruction book for piano that capitalizes the sound pedagogic principle: "The pupil's progress is in proportion to his interest."

MUSIC PLAY FOR EVERY DAY

. . . . is distinctively original in its entire make-up and presentation. It has an irresistible appeal to young folks 5 to 8 years of age.

—NOTE THESE POINTS—

1. Direct appeal to pupil. The child, not the teacher, is addressed in all of the text.
2. The text is in the simplest, shortest words, approved by experts for the child's vocabulary (not baby talk).
3. The step-wise grading insures complete understanding and regular progress.
4. The book is a book of fresh ideas, new and impressive ways of awakening the child's interest
5. There are nearly one hundred charming pictorial illustrations.
6. There are twelve "cut-out" portraits of great masters.
7. There are sixty-five delightful juvenile pieces, classic and modern, including pieces from Haydn, Verdi, Schumann, Bach, Handel, Mozart, Wagner, Mendelssohn, Schubert, Brahms, Beethoven, Chopin.
8. There are twelve biographies of great masters.
9. There is an excellent 36 note piano keyboard chart.
10. There is an altogether ingenious method of "counters" for teaching the notes
11. There is a guide to teachers in the back of each volume

"MUSIC PLAY FOR EVERY DAY" and its sequel "HAPPY DAYS IN MUSIC PLAY" are self explanatory. They require no expensive "teacher's course" in order to understand them. They make every lesson a joy for the teacher and the pupil.

These Remarkable Books Are Published in Two Ways

EACH VOLUME COMPLETE at $1.25 each

EACH VOLUME IN FOUR PARTS at 40¢ each

(The editions in parts are ideal for class use)

Any Active Teacher May Have This Book, Which Has Delighted Thousands of Teachers and Pupils, For Inspection at Home "On Sale."

THEODORE PRESSER CO., 1712 CHESTNUT ST., PHILA., PA.

MUSIC PUBLISHERS, DEALERS AND IMPORTERS

WORLD'S LARGEST STOCK OF MUSIC OF ALL PUBLISHERS

One of NEW YORK'S nicest HOTELS

A charming home in quiet Gramercy Park, convenient location, serving clientele of refinement.

Single Rooms from $2.00 Daily

HOTEL PARKSIDE

20th St. at Irving Place

NEW YORK

Under Reliance Management

Wm. E. Mac Donald Manager

SPECIAL NOTICES AND ANNOUNCEMENTS

SPECIAL NOTICES

MUSIC SCHOOL making $100.00 a week will sell high grade Write A. Lewis, 312 Exchange Bldg. Spokane Wash.

FOR SALE—A five (5) Octave piccolo violin in good condition, very reasonable. Write F. D. care of ETUDE.

ANNOUNCEMENTS

PIANISTS desirous of playing POPULAR MUSIC in an Up to Date Modern Manner now, measurable with Proficient classical ability will be DELIGHTED with our Ultra Modern Chorus Arrangements of latest hits and standards. Send $1 for membership and receive a sample complete of more than a dozen Chorus (enough and teachers Hand Book) in Transposition 25 for ACCOMPANIMENT and VIOLIN CONTINUE. 4 for $1 Continue Sample, Promise Slide. MI Vernon N. Y.

HARMONY BY CORRESPONDENCE. Simplified text book used. Inexpensive. Edmund Severn 1003 Franklin St. Malden, Mass.

CLASSICAL PIANISTS and Students—Learn to play Blues, Jazz licks, etc. in Original Modern Styles without affecting your classical "musicians." Be able to entertain friends with popular music. Write J. L. C. Moss Service Studios, 125th St. & Walnut Ave., New York City.

CORRESPONDENCE MUSIC COURSE. Small Monthly Payments. Dr. Wooler, 1015 Bonna Court, Lakeland, Fla.

TUNE YOUR OWN PIANO—Simplified instruction book and economy tools, complete for $4.95. Ed. M. Ross, Mansfield, Pa.

MUSIC ARRANGED, copied, harmonized. Prof. Cimbrosco, Rome, N. Y.

COMPLETE EDITING, Consultation Fee. "Midwinter Thirds" $1.00. Angelo Roy Keating, Lansdowne Pa.

MELODIES COMPOSED Arranged, Organized and Copyrighted. Lou Greenwald, Gratton Conn.

WANT MIDDLE PIANO PUPILS this summer? Let me supply my plan. John Quilmyer, 710 Washington, Hancock, Mich.

ASTONISHING MUSICAL TEST sent without cost to music lovers. Learn of new professional principles. Also practical information for Musicians. Box 1019 Kansas City, Mo.

THE ETUDE MUSIC MAGAZINE

Published monthly by THEODORE PRESSER CO., Philadelphia, Pa.

Entered as second-class matter January 16 1884 at the P. O. at Phila., Pa., under the Act of March 3 1879. Copyright, 1935, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

$2.00 a year in U. S. A. and Possessions Argentina Bolivia Brazil Colombia, Costa Rica, Cuba, Dominican Republic Ecuador El Salvador Guatemala, Mexico, Nicaragua Paraguay Republic of Honduras Spain, Peru and Uruguay. Canada $2.50 per year. All other countries $3.00 per year.

Single copy Price 25 cents.

Advertising Representatives

Eastern: Spencer Young Co. 350 Madison Avenue New York N. Y.

Western: L. M. McClure 919 N. Michigan Ave Chicago, Ill

THE ETUDE MUSIC MAGAZINE

Founded by Theodore Presser, 1883

"Music for Everybody"

VOLUME LIII, NO. 5 MAY, 1935

EDITORIAL AND ADVISORY STAFF

Dr. James Francis Cooke, Editor

Dr. Edward Ellsworth Hipsher Associate Editor

Robert Braine, Dr. Frances Elliott Clark, Philip Cooke, Louis Woodson Curtis, Dr. Hallie F. Davis, William Arms Fisher, Dr. Henry S. Fry, Karl W. Gehrkens, Elizabeth A. Gest, Michelle Gloney, Victor I. Grabel, Clarence G. Hamilton, Louis Kwalwasser, George L. Lindsay, Joseph E. Maddy, Guy McCoy, Russell Van Dyke Morgan, William S. Nortenheim, D. Verne L. F. Rubenstein, Peter Hugh Reed, Henry S. Sawyer, Frederick W. Wodell

Rob Roy Peery, Music Critic

William M. Felton, Editor of Music Section of The Etude

CONTENTS

World of Music — 252
Editorials 258
Pianists in Praise of Music — J. B. Gallaway 261
Certain Theory for Elizabeth — A. Poole 262
Finger Exercises on Black Keys — A. G. Rialy 262
Learning to Pronounce a Foreign Language — R. Hopkins 263
Story of Notation — E. E. French 264
Music of the Spains — E. L. Tolan 265
Stars For Sam Pugilist — B. Van Dyke 265
Why Every Child Should Have a Musical Education — L. Spaulding 266
Beauty Through Wind Action — C. A. Harris 269
Music Study Expense Lessons — 270
Have You Got Rhythm? — F. L. York 271
Records and Radio — P. H. Rice 272
Studying Or Years Department — I. J. Grabel 273
Aids to Selecting Instruments — A. A. Van Rees 273
Music Study Extension Course — J. M. Ingram 274
Teachers Round Table — C. G. Hamilton 275
Singing at Three Ships and Tea — D. Bulkley 276
For Auld Lang Syne — 276
Made Musical Musical Pictures Series — 277
Singer's Study — 301
Secrets of Breath and Voice Development — W. W. Adam 300
Analysis of Well Known Sounds — Van R. Morris 301
Organist's Study — 302
Dull and Duplicated Organs — A. Sonnell 302
Organ and Choir Questions Answered — H. Dunn 304
Van Weber and the Guitar — K. K. Herndon 305
Violin's Study — R. Bridge 306
The Violin a Growing Odyssey — C. A. Hall 306
Trial Beginner's Feeling — B. G. Hedges 307
Violin Questions Answered — R. Boston 308
Questions of Organ Music — K. W. Gehrkens 309
Music for Boy of Junior Age — M. A. Ahlers 310
Solos in Gamps — R. W. Pearson 311
Sending Stitches — G. H. Leslie 311
Care for Necessaries — V. B. Smart 311
To Be Done Before Practice — G. J. Tarchers 312
Ye Strangers Stories for Octaves — S. W. Holmes 312
Voice Questions Answered — F. W. Wodell 313
Letters from Etude Friends — 314
Musical Books Reviewed — 314
Junior Etude — E. Gail 315
Faculty of Memory in Music Learning — K. F. Wood 320
Teaching Songs to Children — A. Morse 321
Phrase-building — A. M. Liegthesh 326

MUSIC

Fascinating Pieces for the Musical Home

From My Little Window — V. Lemoine 277
In Old Roseale — C. W. Lemont 278
Wistaria — H. Engelmann 279
Melodic Dance — E. R. Kendrick 280
Angle Lowrie — M. I. Henry 281
Robin Adair — M. A. Henry 281
Sunflower Dance — W. H. McClymont 282

Master Works

Intermezzo Op. 117 No. 2 — J. Brahms 283

Outstanding Vocal and Instrumental Novelties

Vesper Hymn (Organ) — W. H. Bishop 287
Birds (Vocal) — C. G. Spross 288
Prelude and Fugue (Vocal) — A. H. Harrison 290
Country Gardens (Violin & Piano) — R. R. Peery 291
The School Flag (Right Hands) — G. L. Spaulding 292

Progressive Music for Orchestra

Patrouil March — C. W. Bennet 294

Delightful Pieces for Junior Etude Readers

Indian Medicine Man — A. Richter 295
Little Musing Bird — M. Adele 296
Majors and Minors — A. Scott 297
A Woodland Concert — L. E. Arnold 298
Chipmunks on the Wall — M. Leeds 299

MIX SAND AND SPRAY WITH SPRINGTIME

When you hear the chirp of the robin, think of sea gulls and spring holiday at those veritable beachfront hotels. Riding golf and our tempting Ocean Decks conspire to keep you out in the briny and drenched air. Cheerful lounges, fine food, and outer entertainment conspire to keep you in. Which shall it be? Both. . . . Moderate rates. American and European Plans. Special weekly rates. Leeds and Lipincott Company

Chalfonte-Haddon Hall

ATLANTIC CITY

RAYNER-DALHEIMER & CO. MUSIC PRINTERS AND ENGRAVERS

CAN'T PRINT SUPERIOR INFERENCE

ONE TO FIVE WEEKS

205 W. MADISON ST. CHICAGO ILL.

FACTS about the Most Famous Course in the History of Pianoforte Instruction

STANDARD GRADED COURSE

—In Ten Grades—

By W. S. B. MATHEWS

The more music study is have been lessened in piano playing through the use of the standard Graded Course in Ten Grades, half the teaching age material thus, by any other musical educational system. Millions of students have advanced in success by this lesson ten volume series.

Practical teachers the world over after trying many different courses, have returned to the Standard Graded Course because they have found that nothing quite equals it in producing practical educational and artistic results.

Forty years old, the Standard Graded Course in Ten Grades, has not only stood the test of time but in many ways is as fresh and interesting that it is far in advance of anything produced in the interim. Many of the greatest pianists of the day have written master lessons which are embodied in the collateral volumes in the Course.

The current series of announcements gives facts about this important educational book which every teacher should read

Mathews' "Standard Graded Course" in Ten Grades (Price $1.50 each grade) has 41 C note Gem Volume with both Clefs from the start (Revised Edition) or with the Treble Clef only start in the Best Key Improve (Original Edition). Any or all grades of this course will be sent for inspection to teachers requesting the support with Ten series for a substantial volume of this course

THEODORE PRESSER CO

1712 Chestnut St PHILADELPHIA PA.

Copyright 1935 by Theodore Presser Co. In U. S. A. and Great Britain

Published Monthly By THEODORE PRESSER CO. 1712 Chestnut Street PHILADELPHIA PENNA.

THE ETUDE
Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

VOL. LIII No. 5 ▪ MAY, 1935

Editor JAMES FRANCIS COOKE

Associate Editor EDWARD ELLSWORTH HIPSHER

Printed at the United States of America

THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

MME. JULIE RIVE-KING of Chicago now in her seventy-eighth year appeared on January 11th, in a recital before the St. Cecilia Club of Grand Rapids, Michigan—an organization for which she gave a program fifty years ago. Nothing astounding about that, for Mme. Rive King has been before the public for a full biblical age of man's living made her first appearance in her native Cincinnati at eight years of age. On her recent program were the last *Rhapsodic No. 5* and *No. 10* and the Wagner-Liszt *Spinning Song from "The Flying Dutchman"*, done with "a brilliant reading," "the peerless of rare real trills" and a sparkling tour of amazing power and beauty.

A RECENT RADIO SURVEY discloses that there are 23,574,000 receiving sets in 21,455,790 homes, with two sets in 2,295,770 homes. The radio audience is estimated at 70,804,137 over ten years of age.

THE SOCIETY OF MOZARTIAN STUDIES of Paris presented at its second meeting of the season on February 14th an especial relation of the evening, the Serenade for Woodwind and Horns, in B flat major, which Mozart mentions in a letter of November 3, 1781, as written for a fête of Sebastian and to please the chamberlain of the Emperor.

A COUNCIL OF LYRIC AND DRAMATIC THEATERS of Spain was formed by a decree of February 8th to decide on subsidies to be accorded to orchestras and to organizations for the public performance of stage works.

CHARLES MARIE WIDOR, dean in his own right of organists of the world, celebrated, on February 22nd, his ninetieth birthday. All musical Paris venerates their master organist and composer for his instrument and paid tribute to his anniversary. Dr. Wallace Goodrich, Director of the New England Conservatory, pays homage to M. Widor's influence on the organ music of America in an excellent article in *Musical America*.

A BRAILLE EDITION in four volumes of *Melody and Harmony* by Stewart Macpherson, has been completed by The National Institute for the Blind, of London.

NORMAN DELLO JOIO

THE SWIFT PRIZE of one thousand dollars has been awarded to Normand Lockwood of Oberlin, Ohio, for his symphony "A Year's Chronicle." The work is to be performed by the Chicago Symphony Orchestra under Dr. Frederick Stock. A second prize of five hundred dollars was awarded to Charles Haubiel of New York, for his "Te Rutram Caput Tectum" (The Chancellor's Portrait).

A BACH FESTIVAL from June 14th to 24th at Leipzig will fittingly celebrate the Two Hundred and Fifth Anniversary of the birth of the great Cantor whose long service at the Thomaskirche made Leipzig forever one of the most sacred musical shrines of all the world. There will be performances of the "St. Matthew Passion," "St. John Passion," "Mass in B minor," the "Wedding Cantata—O Ewiges Feuer," "The Art of Fugue" and a pageant, "The Cantor of St. Thomas."

MARCEL DUPRE, the renowned French organist, who recently succeeded to the post at St. Sulpice of Paris so long held by Charles Marie Widor and who is familiarly known to the organ loving public of America, has resolved from the French Government the decoration of Officer of the Legion of Honor. He has been for seven years a Chevalier of this distinguished order.

THE MUNICIPAL OPERA of Algiers has given a greatly acclaimed performance of the "Andrea Chenier" of Umberto Giordano with a brilliant cast including Messrs. Lauri-Volpi and Yves Noël and Mlle. Djanel and with M. Wertenschlag conducting.

DR. HOWARD HANSON has been elected to membership in the National Institute of Arts and Sciences. Edward MacDowell was one of the original seven members when the organization was founded.

THE BOSTON SYMPHONY ORCHESTRA with Serge Koussevitzky conducting presented on February 8th and 9th a program "Symphony in C (Jupiter)" Mozart; "Concerto Sinfonia" (first time), Alexander Steinert with the composer interpreting the piano solo part; "Les Eolides," Franck; "American Sketches, Symphonic Poem," Frederick S. Converse. The night idea Mr. Koussevitzky. Let us hear our best composers in association with the best of other lands and times so we may know where we are. Thrice yum!

EFREM ZIMBALIST made his debut as an operatic conductor when, on February 24th he led a performance of Tchaikovsky's "Eugene Onegin" at the Metropolitan Opera House in New York as the first of a series of Slavic operas to be presented under the auspices of the Art of Musical Russia for Mr. Zimbalist is said to have been "singled out for warm ovations."

THE IPHIGENIE EN AULIDE (Iphigenia in Aulis) of Gluck had its first performances in America when given on February 22nd, 23rd and 26th by the Philadelphia Orchestra with Rosa Ponselle as *Iphigénie*, Joseph Bentonelli as *Achille*, Cyrena Van Gordon as *Clytemnestre*, George Rothwell as *Agamemnon*, and with Alexander Smallens conducting. The ballet with Doris Humphrey and Charles Weidman as soloists and directors was a distinctive feature of the occasion.

THE CAIRO SEASON of opera has opened with a production of "Aida" with the same scenery and costumes as were used there in the world premiere in 1871 of this marvelous work.

THE CONSERVATORY OF GENEVA (Switzerland) founded by François Barblan, will celebrate its centenary this year. It opened its doors in November 9th 1835 with one hundred and ten students in the Casino of Saint Pierre.

FRANK E. HARDMAN, widely known musician and teacher of Mehrville, Pennsylvania, died on March 6th. Hardman was associated as voice teacher in the music department of several leading colleges of the state.

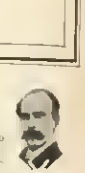
MOZART'S "DON GIOVANNI" has been lately given at the Teatro Reale (Theatre Royal) at Rome for first time. It had been presented in Rome for fifty years, and Gounod's Faust has been heard after an interval of twenty years.

THE WOMAN'S SYMPHONY ORCHESTRA of New York gave its initial concert on the evening of February 18th in Town Hall, before an audience that was socially and musically brilliant. Antonia Brico is the conductor and the organization is sponsored by a group of prominent citizens.

HANDEL'S "NEXXES" was heard for the first time in Chicago when given on February 16th and 17th by the University of Chicago Chorus, assisted by members of the University Orchestra. Cecil Mechner Smith led the performance and Stanley Mercer interpreted the title role.

FOUR DESCENDANTS (grandnephews and grandnieces) of Johannes Brahms—residents of Duluth, Minnesota—were guests of the Duluth Civic Symphony Orchestra for its concert on January 17th when the master's Symphony in C minor was the feature of the program.

THE ROME AND MILAN opera seasons both opened at the New Year with revivals long neglected works. For Rome with the King, Queen and Royal Princesses present was given a magnificent revival of a somewhat modernized version of Monteverdi's "Orpheus," with Tullio Serafin conducting and Ria Scala it was Fonchielli's "The Prodigal Son." Though far removed in time by a strange coincidence these two composers are natives of Cremona.



BACH'S THIRTY MILE WALK in Hamburg to hear the veteran organist Reinken found enthusiastic emulation when recently thirty five music lovers and two instructors of the School of Music of Illinois Wesleyan University traveled our hundred and thirty five miles and back by bus, to hear an organ recital by Porter A. Yen.

A MONUMENT to Ernest Reyer (1823-1909) French composer of operas, has been erected at Marseilles, his birthplace. Also the Library of the Paris Opéra has recently been the recipient of the autographed manuscripts of his "Le Sélam," "Sigurd," "Salammbô," "Le Statue," "Sarcouets," "Erostate" and "Maître Wolfram." Reyer was also a lyrical journalist and did valiant service for Wagner, Berlioz, Franck, Liszt and Lalo.

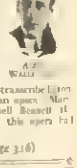
PROF. HANS SCHEMANN eminent authority on the harpsichord and its music, gave a recital on February 15th at Irvine Auditorium of the University of Pennsylvania (in its series of Faculty Lectures and Concerts) including harpsichord compositions by Johann Sebastian Bach, Claude Jacquin, Domenico Scarlatti and Giovanni Miranda followed by improvisations and a "Dance Suite, Op. 23" by the recitalist.

THE METROPOLITAN FROM A TO Z is a historical work to be published. It will contain the story of opera at the Metropolitan of New York, from Abbey in 1883 to Ziegler in 1935 with the position of this great institution in the worlds of fashion and art.

THE FEDERAL SINGING FESTIVAL of Switzerland will be held from June 29th to July 9th, at Basel. Two of the great cantatas of Handel, "Alexander's Feast" and the "Ode to Saint Cecilia" will be sung on different days.

"LA FORZA DEL DESTINO (The Force of Destiny)" by Verdi has been revised, to eliminate the complicated intrigues, and has been successfully presented by the Philharmonic Society of Leningrad. The work was written in 1862 for the Italian Opera of St. Petersburg by invitation of the Czar. It was not a success until seven years later it met with much more favor after it had been considerably revised by Verdi, with the libretto remodeled by Ghislanzoni who was to become the librettist of the immortal "Aida."

AMERICAN MUSIC and musicians had their hour in the sun, at a recent concert of the Los Angeles Symphony Orchestra. Alfred Berliner-stein, young New York musician, built for the occasion the "Variations for Violoncello and Orchestra" by Boellmann. On the program was a suite transcribed from the score of the new American opera, "Mary Malibran," by Robert Russell Bennett. It is the first time that any part of this opera has been heard in public.



A. F. WALLS

(Continued on page 318)

Music and America's Greatest Problem

ONE of the finest things that President Franklin D. Roosevelt has done since his inauguration has been his declaration of war against internal crime—particularly crimes of violence, such as those organized and executed by the professional gangster and thug.

If our President could bring about some legislation which would penalize the proprietors of the lowest class of newspapers every time a criminal is presented to their moron readers as a heroic personage, instead of as a crook so low that sewer rats would be ashamed of him, a great advance would be made towards better conditions. Our President's activity has set government men at work moving down the gunmen, kidnappers and up-to-date brigands. It used to be Public Enemy No. 1, but now it seems as though we are arranged against public enemies 100,000. Let the good work go on. The nation rejoices with the imprisonment and wiping out of these enemies. But what is being done to prevent a new crop of criminals from rising daily?

Just fourteen years ago, THE ETUDE MUSIC MAGAZINE proposed a non-denominational plan of utmost simplicity known as "The Golden Hour." This plan outlined a regular hour once a day or once a week, in which a program of subjects stressing character development, honesty, truth, patriotism, and all of the traits which go to make what we like to think produces the best American citizenship, was provided. This was to be presented through precepts, examples, recitations, playlets and other available mediums and at all times it was to be supported by a program of the best songs and instrumental music, so that the emotionalizing value of music could vitalize the inculcation of the character building material. Forward-looking teachers in all parts of the country, introduced this program and we have from time to time received most interesting and stimulating reports of these "Golden Hours."

PRESIDENT FRANKLIN D. ROOSEVELT

President Roosevelt [illegible] employ the radio as a [illegible] routine in keeping [illegible] policies of an administration announced his [illegible]

We firmly believe that if this plan could be introduced nationally so that all children could regularly have the benefit of it, our country's crime bill, which runs far into the billions, would be reduced enormously. We are not so Utopian as to imagine that any such scheme as this would wipe out the crimes that come from the unfortunates who from the biological standpoint, are literally morally doomed before they are born but it would correct and save the lives of thousands of children who are all too often graduated from the schools into jail, largely because no one thought intelligently enough about this our greatest problem.

Our schools are still the ramparts of civilization, and our greatest army is our army of teachers. Why? Because every generation must be trained anew. Nothing we have learned in life—no character achievements can be biologically transmitted to our children. Science has proven that over and over again. Every child must be taught and trained anew. Parents and teachers must drill the fighters. This, the fiercest battle of the age is not a battle of steel bars and steel bullets but a battle of wisdom and character opposed to stupidity, ignorance, vice and crime. This battle can not be won without your help.

The value of music in the Golden Hour plan is not that it in itself builds character but that it stimulates the individual child so that the presentation of a program of character building becomes more interesting and vital.

Parents must also recognize, however that when their children are engaged in music study they are preparing within themselves something which is an invaluable possession, in that while they are engaged with music of the better kind their minds and lives are not filled with degrading or dangerous influences which may destroy the career of a son or a daughter. Until religious influences, upon which we formerly depended to support our juvenile morality, are widely restored, the teacher in the public school takes on an imminently significant national importance in the preservation of our state.

Here are two things which all parents should think about. 1—In 1910 there were almost no armored automobiles on our streets now they are a commonplace. In large cities they are almost as common as the police. Have these ominous looking relics of the battle field cut down the number of criminals? Have they reduced banditry or murder? Let the wardens of the prisons talk. They will tell you that in most jails these days there is standing room only. Fighting crime is necessary but it does no more to do away with crime than mowing down a field of poisonous ivy without destroying the roots.

II—The population of our prisons is not made up for the most part, of foreigners but largely of surprisingly young people born and brought up (or *brought down*) in America. What is the remedy? Certainly not more and better prisons. God forbid! We might cover a whole state with prisons and still the problem would not be solved. To root out crime, get at the roots of crime—do not merely prune the upper branches and put them away in storehouses.

Is it not clear that the noble efforts of the departments which President Roosevelt has inaugurated will be little more than a necessary temporary measure if the real problem is not taken in hand by Mr. and Mrs. You?

Here is the specimen program which we suggested fourteen years ago, that teachers may vary or imitate as needed to suit practical demands.

SUGGESTED PROGRAM

1. Music
   (*School Orchestra, Singing, Talking Machine and other available mediums.*)
2. Ethical Example
   The children are given practical problems in right or wrong to work out before the class.
3. Music
   Group singing, vocal or instrumental solos.
4. Inspirational Talk
   When possible by some one whose character is worthy of

emulation. *Or reading of helpful passages of a non-sectarian character from the works of the great religious writers.*

5 Patriotic Music

6 Reading
Declamation, dialogue playlet or moving picture

7 Inspirational Music

8 Golden Text
A line taken from the great religious writings of the past or from the writings of great Americans—Washington, Franklin, Jefferson, Irving, Emerson, Beecher, Lincoln, Van Dyke, Holmes, Cardinal Gibbons, Dr. Knox, Joseph Ralph, Waldo Trine, Edwin Markham, Theodore Roosevelt and other leading thinkers—this line to be memorized and repeated at the next Golden Hour.

9 Music
Bright and lively to stimulate an interest in the work that is to follow in the school day.

THE CONQUEROR

"MESSIEURS ET MESDAMES, we are now in the Hotel des Invalides. Observe please, the radiance of the sun shining through the sapphire windows at the rear and mingling with the golden light upon the cross. It is beautiful, n'est-ce pas? And now form a line upon this side and look down below. There, surrounded by the battle flags of his regiments is all that remains of Napoleon, Napoleon the great, Napoleon the conqueror. Napoleon l'Empereur de la France. The next stop, ladies and gentlemen, will be at the Tour Eifel."

My! Look at that, Chaslie. Napoleon doesn't look as though he were any bigger than our Junior.

"Oh, Maw, I'm bigger n that!"

"Hush, Junior, you're in church. Well, well, I always thought great men were big men."

Most of the popular conceptions about conquerors, in general, are very far from the facts. That many of the victors of other days have not been men of imposing stature, that many have not possessed giant intellectual powers that many have not hesitated to admit that they have had little regard for justice or humanity, that many have never had those forces to which the public often ascribes the secret of dominance, makes, of finding out the things which go together to make a conqueror, a problem of ceaseless interest. Perhaps the valedictorian's time old definition, "The conqueror is the pawn of Fate," would be as good as any, for those men whose chief aim in life has been to triumph over their fellowmen at any cost.

Napoleon, for instance was next to a midget in size, while his creative activities necessarily did great things for France, and his egotism unbalanced his judgment and led him to believe that he could determine matters about which he knew practically nothing. For instance in 1809 the year of Charles Darwin's birth, he impatiently rejected the masterly *Philosophie Zoologique* of the great scientist Jean Baptiste P. A. De Monet, Chevalier de Lamarck, which contained the first complete and scientifically supported statement of the principle of biological evolution antedating Darwin's *Origin of Species* by fifty years. Napoleon, in a cloud of sentimentalism was worshiped by the very soldiers he led into the slaughter to realize his magnificent ambitions. Still Napoleon's imagination was gigantic. His grasp of many situations showed an instinctive selectivity that was the marvel of the world. His constructive ability is illustrated by the Napoleonic Codes. Yet with all his brilliance, Napoleon had very decided limitations.

Moreover "The Little Corporal" had but a slight evidence of that habit which moralists tell us is essential to mastery. He could not control his own emotions and ambitions. Always he was led by that will-o'-the-wisp—desire. In other words, Napoleon was not a conqueror at all because he could not dictate to those destructive forces within himself which any clear-thinking person would have realized could lead only to downfall. His political and military accomplishments for France were so dramatic in their day that his personality still dominates France as the literature of Napoleon intrigues the world. Yet we can appraise the sum and total of Napoleon's actual victories only by the tragic travesty of a man ending his cancerous hours in a bleak, stormbound prison off the west coast of Africa. Perhaps he spent his time in realizing the truth of the Duke of Wellington's famous line "Nothing but battles lost ever can be half so melancholy as battles won."

France has had magnificent conquerors, whose victories are not merely victories for France but triumphs for the whole world. In science alone the achievements of Courtois, Lannaec, Lamarck, Ampere, Lavoisier, Becquerel, Pasteur, the Curies, and a hundred others have been of infinitely greater value to mankind than the victories of Bonaparte. How clear it must be to any thinking person that the real conquerors of the world are those who have given their all to make human existence more beautiful and more secure. Surely victory via the deaths of our neighbors is only another name for savagery.

The first step in victory is the conquest of self. There is no happy satisfaction akin to this. Soul mastery is always an amazing and inspiring spectacle. The greatest battles are those fought within the human mind. A few years ago a young woman, employed as a cashier in a metropolitan store, was found taking small sums of money which she spent for self adornment and supposed beautification. Her employers, realizing that jail would mean probable ruin of a human life and that exposal or dismissal at a time of unemployment would be likewise disastrous, gave her a chance to make good. This, she was told, could be done only by getting control of herself. Slowly she paid back her losses in weekly installments. Meanwhile a new sense of pride and honor transformed her face in a manner which attracted the attention of all her friends. She was conquering herself. One day a gangster entered the store, knocked down the girl, grabbed a large sum of money and rushed out of the building. The girl staggered to her feet and ran after the thief, shouting to attract attention. She was too fleet for him, and overtook him three blocks from the store. Then she fainted from her injuries. Naturally, the girl, who only a few months before might have been "railroaded" to prison, was now a heroine. She had mastered herself and the new sense of righteousness and honesty had done something for her countenance that could never have been accomplished in a beauty parlor. She was a real conqueror.

Are not, then, the real conquerors those who win in the ceaseless battle against hate, pain, greed, selfness, jealousy, poverty, intolerance, superstition, ignorance and fear, consecrating their lives to exalt mankind? Not until the world establishes an order of things in which this thought is dominant, can we hope to have what deserves to be called civilization. Was not the greatest of conquerors the Carpenter of Galilee?

The foregoing editorial is not musical, you say? THE ETUDE always has taken the stand that behind every musician there is, first of all, a human being and that the musician's attitude is no different from that of any other progressive worker. The elemental basis of drama is conflict. Life, without conflict, is unthinkable. The musician's victories must be solved, first of all, within himself if he would be a real conqueror.

THIRTEEN FARTHINGS

WE ARE told by those who make it their job to collect statistics that only thirteen farthings from the average income dollar of the American citizen goes for education. Thirteen farthings—think of it! And yet there is a great alarm about the extravagance of educational expenditures. We spend three times as much from our pay envelopes for tobacco, gum and other luxuries, and five times as much for automobiles. In fact, according to the well authenticated reports we have seen, all taxes combined cost far less than what is spent for automobiles and their maintenance.

A small portion of these thirteen farthings, that are spent in our educational scheme, go for music, and yet some myopic folk when they commence to reduce expenditures have a habit of "landing" upon music first. The expense for music is so slight, when the whole is considered, that it is almost microscopic in size, yet the force of music in the great scheme of making the kind of citizens which our American commonwealth demands, is tremendous.

Palestrina, The Prince of Music

By Hon. Tod Buchanan Galloway

A Story of One of the Most Picturesque Figures in All the History of Music

ON THE TOMB of Giovanni Pierluigi da Palestrina is the inscription, "Prince of Music." Other such expressions as "Light and Glory of Music" and "Father of Music" have been for nearly four hundred years used by orators, musicians and historians, in referring to him whom we know generally as Palestrina. Any phrase is perhaps as a measure too modest in alluding to his accomplishments. Perhaps the truest way is to think of him as the Regenerator and Savior of Ecclesiastical Music. His was the task to raise church music from its lowest ebb, and to wipe out the idiosyncrasies and shameless vulgarities which had distorted the liturgy. All of these abuses had brought scandal on the church—abuses indeed that were among the errors denounced by Luther and which were one of the powerful causes which aided in bringing about the Reformation.

It is a curious and interesting fact that in the great revival of the arts, sciences and learning which marked the Renaissance, as it flowered with overpowering splendor and left its marks in history for all time—music of all the arts was the last to come into recognition. This evolution was not unanimous. It began with the intermittent quarrels between the clergy and musicians which resulted in the great accomplishment achieved by Palestrina. This by degrees led to the establishment of the oratorio and the opera, which, through Scarlatti, brought us in time to Bach, Haydn and Beethoven, and to the perfection of polyphonic music.

In general we can say that European church music was divided into three periods. Plain song culminated in the ninth century when all vocal music was in unison. The Polyphonic culminated in the sixteenth century in which the music was contrapuntal, the moderns said to have begun in the eighteenth century in which the music was harmonic and confined to major and minor keys. As to the Renaissance and afterwards Palestrina's name stands for all time as the perfect example of what is most fitting for liturgical music.

A Medieval Titan

IT ACHIEVES nothing to contrast or parallel Palestrina with more modern composers. He was a clergyman and a long one—from creality to perfection. It is impossible to assess ancient music in the light of modern.

It is a pleasant custom in Italy by which a distinguished or noted individual either names himself or is accorded the name of his birthplace—as Leonardo da Vinci, Raphael d'Urbino and Francis of Assisi. So, in the present case of Palestrina, it seems somewhat more fitting and dignified that he should be known to posterity by the simple name of his birthplace rather than as Giovanni Pierluigi.

Any one who has been fortunate enough to visit that little Sabine Hills town will agree that no other place can more vividly recall the great illustrious past to the imagination. From earliest times it was a place of refuge for Popes, Cardinals and wealthy Romans, from lower tainted Rome in summer time. Livy maintained that its pleasures seduced senators from their public duties on the Capitoline Hill. Horace and Virgil lived there and sang of its rural joys. Repeatedly sacked and besieged it is charming with its age old memories and in its lovely setting in the Sabine and Alban Hills.

Short and Simple Annals

THE NAME of Palestrina has suffered much from indiscriminate adulation and his life has been surrounded by a thick mass of tradition and legends which only recent research has been able to clear away. The date of his birth is not positively known. In 1914 a scheme was set on foot in Italy to celebrate the four hundredth anniversary of their great composer's birth which would have placed the occurrence in 1514.

In the village of Palestrina tradition indicates a rough, two-story stone house as the home of the great musician's family and here he was born probably some time towards the end of 1525. Part of the tradition is that the future master musician was born in poverty. Still though they lived in moderate circumstances the evidence is that at no time were his family rather in want or near penury.

About his early masters of music there are similar disputes. Baini who was Palestrina's zealous but indefinite biographer raised many questions about his life, which subsequent research has proven to be nebulous. He would make it appear that Palestrina sprang suddenly into fame whereas the most careful study of his life accentuates the fact that his seemingly meteoric appearance was the culmination of musical inspiration in successive centuries.

Who his master teachers were we cannot learn. The only town record says "Towards the year 1540 one of our lads in citizens by the name Giovanni Pierluigi, went to Rome to study music." This would indicate that his townsmen were of the opinion that great things were expected of Giovanni Pierluigi otherwise his departure would not have been a matter of public interest.

All Roads to Rome

AS PALESTRINA was only twenty miles from Rome we can easily picture the boy's thinking visits there from time to time, either by having an obscure seat on horseback behind some kind hearted rustic serving man or even in the train of a sympathetic Bishop on his way to visit the Holy Father. Arrived in Rome we can also fancy the boy making his way to one of the great churches to hear a mass by Josquin by Dufay or by Pierre de La Rue.

We know from the will of a grandmother that he had relatives in the city who would make him welcome. From this point fortunately the life of Palestrina is less nebulous. When but eighteen years old, he was appointed as choirmaster and organist to the Cathedral of St. Agapitto in Palestrina. This proves that, despite his youth, his ability had been already recognized in his native town.

Fortunately for Palestrina, the town had in 1543 received a new Bishop in the person of Cardinal Giammaria Cerveri del Monte formerly Bishop of Pavia and Archbishop of Siponto. He was a man of great learning and artistic inclinations. He was in a position which afforded him ample opportunities of observing the young musician and evidently having noted his remarkable musical ability and judged its worth, he extended to him a friendly interest and patronage.

The High Noon of Life

THE NEXT few years were probably the happiest of Palestrina's life. His salary while not large, was ample for his wants and he was surrounded by relatives and sympathetic friends.

In 1547 he was married to the daughter of a well-to-do citizen. This marriage proved to be a happy one. Although in later years the great musician had much sorrow to live through, Lucretia stood by him and with him in all his troubles. She added considerable property to his limited means and she adorned that high noon of his glory when the Pope added him to the papal choir. But sadness was to come when a new Pope removed him.

By an interesting circumstance, Pope Paul III died in 1549 and the party of Emperor Charles V and the Farnese were battling to elect a new Pope. With a turn of fortune there came the opportunity to elect their own candidate, and they chose Palestrina a friend and patron, the Cardinal Cerveri del Monte who in 1550 ascended the Papal throne as Julius III.

The new Pope devoting Palestrina's great possibilities annulled his life appointment as the Cathedral in Palestrina and appointed him to the office of Master of Boys in the Julian Choir at St. Peter's in Rome. Evidently the new Pope saw in Palestrina a fitting instrument to perfect a work he had very much at heart—the reconstruction of the Julian choir which had been created by his predecessor.

The change from a little hill town to this brilliant life of Rome with its endeavor of the closing renaissance must indeed have been wonderful for the young Palestrina. Here were the lofty walls of the wonderful new St. Peter's, the Farnese and Farnesina palaces everywhere were the works of Raphael and Michelangelo while a host of lesser names gave glory and fame to the city—all creating an atmosphere of wealth, power and beauty which could not but give impulse to and mature Palestrina's genius.

A Man of the Hour

THUS it was that Palestrina came to Rome at the psychological moment. Old ideas were changing. The reformists were the Papal election and the growing discontent with the morals of the clergy were rife. The need for reform was felt everywhere, even in music and Palestrina brought out a convincing proof as a man and scholar by publishing his first book of masses which he dedicated to the Pope. This was the first book of masses dedicated to a Pope by an Italian.

The records show that Palestrina entered into a position in the Pontifical Choir coveted by the renowned singers in Europe. To place him in the position he was all powerful protector ignored obvious qualifications on Palestrina's part. In the first place Palestrina was a married man which according to the regulations made him ineligible. Secondly Palestrina said to have had only an indifferent singing voice and, lastly, it was usual for members of the Pontifical Choir to take ecclesiastical orders.

A Friend at Court

THE POPE, in revising the rules of admittance to the choir inserted a single clause which permitted him to make exceptions at his own pleasure. In view of everything Palestrina no doubt felt himself safe in a fair appointment. In spite however of Palestrina's hopes, the Pope, ill physically and distracted by political intrigues, lived only five years. His place was filled by Marcellus II who, despite the growing discontent in the church, gave his first thought to the music of the Papal Choir as for many years he had been convinced that music had not taken its rightful place in the Sanctuary.

Palestrina's "Mass of Pope Marcellus" forever linked the names of the Pontiff and the musician, because of Palestrina's mass being dedicated to the Pope. While Palestrina had everything to hope for from the Church after a reign of thirty weeks the newly elected Pope died. Twenty-three days after the death of Marcellus the Conclave elected a new Pope who took the name of Paul IV. He was a man whose constant cry was "Reform." "Reform" and his first act was to act his own home

in order [illegible] not went fourth that there [illegible] the el[illegible] married men and should be dis[illegible] Of [illegible] that Palestrina had been [illegible] enrolled as not having [illegible] Subsequent to his appointment by Pope Julius III.

Palestrina's situation was indeed serious. He, who had climbed so rapidly the ladder of fame found himself suddenly at the bottom. Although a part of his stipend was contained he became quite ill of a nervous fever perhaps partially because he was young and a man of family. But, as he already was famous the trial was not long. His despair was premature for in two months he was appointed Maestro della Cappella (choirmaster) at the Basilica of St. John Lateran. In 1561 he was transferred to Santa Maria Maggiore and the ten years he spent at the Maggiore was the most remarkable epoch of his career.

In Which Genius Triumphs

WHEN ABUSES in the liturgy and disputes resulting therefrom had reached the point that Paul IV could no longer tolerate them, he appointed eight cardinals to correct these errors and to see that the general reforms enjoined by the Council of Trent were carried into effect. Among those appointed were Borromeo and Vitelli, both young men of character and lovers of music and Palestrina was commanded to write a Mass to demonstrate what the sacred office should be. Instead of one, he wrote three, which he sent in anonymously. They were performed first before the Committee of Cardinals and were received with rapture. Palestrina had produced the archtype of ecclesiastical music and later the masses were sung before the Pope at St. Peter's. In consequence of this notable achievement, the Pope appointed Palestrina as "Composer to the Pontifical Choir" and doubtless the Pontiff took this occasion to make amends to Palestrina for having previously dismissed him from the Choir.

On the death of Paul IV, the appointment of Palestrina was confirmed by Pius V and his succeeding pontiffs. Palestrina's fame now had so extended throughout Europe that many rulers and nobles should have endeavored to obtain his services—among them the King of Spain and the Duke of Bavaria but the master musician would not leave Rome and declined their flattering offers.

In the Jubilee year of 1575 Palestrina received a signal honor from his native town when 1500 singers from Palestrina journeyed to Rome where in processions they sang his music with their townsman leading and directing.

There is a great difference between actual and desired musical utterance. The year 1600 may be said to be the dividing line between them and [illegible] was the master used to hear [illegible] the way.

By His Fruits We Know

IN HIS busy life Palestrina had much [illegible] to do for his little note and three of his sons one after the other. The death of his sons was a deep grief as they showed great promise in following of their father's footsteps. His fourth, Igino, was no unworthy son of a great father. Palestrina left a long list of works waiting for publication. These were committed to his son in profane. Many of them were unfinished and Igino had them completed by second rate musicians. These, though full of inaccuracies and mistakes, he sold as his father's genuine compiled productions. His whole aim seemed to be to get money wherever he could, neglectful of his father's great reputation and standing. As throughout his life Palestrina had been so indefatigable worker up to his final illness, the mass of unfinished material was great.

We do not know the exact date of Palestrina's birth, but, assuming it to have been in 1524 Palestrina was almost seventy years of age when he died February 2, 1594.

According to the Roman custom, he was given a magnificent funeral on the same day that he died. The bier was borne high on stalwart shoulders, between lines of smelled friars bearing flaming candles and chanting the "Prayers for the Dead" as they marched, of the Pontifical Choir the Julian Chair the "Company of Rome," and of a vast concourse of friends, and lastly between the pitiresque Swiss guards. And so attended by the solemn tolling of the bells of St. Peter's Palestrina was buried with the accompaniment of his own in greatest music.

Today no one knows where his body lies, because, in the construction of the new St. Peter's, he remains with a vast number of others, were mixed to a new resting place and have been wholly lost to sight. However he needs no decorated tomb nor fulsome tablet. His music, ranging through the world forever is his most becoming monument.

At Pene says "The holy genius from the Sabine Hills had done his work. Step by step, emerging from obscurity to fame he bare music aloft and taught it to express all that the tongue dare not utter because such must on such occasions be too great for words defiled by common use."

With Palestrina music was a religion. He composed for a devout court and kept to the old church words as though they were his creed. As long as music lasts its lovers will find in Palestrina's compositions absolute satisfaction. As Ambros so well said "They breathe the Holy Spirit of devotion."

Finger Exercises on the Black Keys

By Agnes G. Daly

During many years of teaching both children and adults the following exercise has been worked out and I find very beneficial both as a practicing exercise and for giving security to the fingers. Place the fingers on the black keys beginning on C-sharp and play thirty sixers very accentuating and descending as low would on the white keys repeating four times.

You will notice that there is a wider span between the second and third fingers in the right hand and a like span between the fourth and third fingers in the left hand, namely from D-sharp to F-sharp. Next begin at D-sharp and note that the wider span comes between the first and second fingers (D-sharp to F-sharp) and also between the fourth and fifth fingers from (A-sharp to C-sharp) right hand, and between the fifth and fourth (D-sharp to F-sharp) and second and first (A-sharp to C-sharp) of the left hand fingers.

Again again on the next succeeding black key always repeating the exercise four times until you have completed the set of five black keys. Many varied five finger and technical exercises may be worked out on these black keys giving excellent training in finger extension and security as the stretched cannot brace his finger against a neighboring key as so often happens when making a like extension on the white keys. Of course for very small or slow hand hands the exercises may be given on the white keys at first, then very gradually transfer to the black keys.

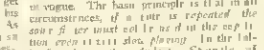
In working this out as above you will notice that each two neighboring fingers have had an opportunity for extension thus helping greatly to obtain independence flexibility and endurance.

The Reason for a Certain Theory of Fingering

By Arthur Foote

RECENTLY when a new pupil played to me a trial piece the first movement of Beethoven's "Sonata, Opus 31 No. 2," it came to my mind a reason as to why there should exist such unreal by bad fingering as that used in the edition of the sonata—a system of finger up which in the 1870's and 80's became fashionable through the very Bulow and Kind worth editions, and which is still in vogue. The basis principle is that in all circumstances, if a tone is *repeated the same finger must not be used in the repetition even if it is also playing.* In the following from the *Andante Spianto* of Chopin, as fingered by Klindworth, this idea is carried out to the bitter end and speaks for itself.

Ex 1



At the time mentioned the German conservatories had a great reputation for piano teaching students from here going to them as a matter of course. There many were teaching at that time as now happily a thing of the past and it must seem strange to the younger generation. We wonder how people with that training could have played even fairly well.

The main points of the system then in vogue were:

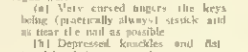
(a) Very curved fingers the keys being (practically always) stuck and as near the nail as possible.

(b) Depressed knuckles and flat raised hand (as unnatural a position as could be) stiff hand, stiff wrist (probably stiff arm and perhaps even stiff shoulder).

Of course there was no thought of a flexible controlled arm which should be helpful in technic and in tone production (that is a securing beauty and variety of tone for after all music is meant to be listened to). In passage work of all kinds reliance was entirely on the fingers, the arm being more or less rigid.

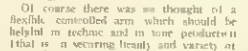
Now to revert to a passage from the Beethoven sonata.

Ex. 2



as fingered by those older masters, would be much more logically done as

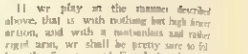
Ex 3



Both play the leading part in the organization of technic. The constant repetition of the same phrase is an important process in strengthening the nerves and muscles and it must be such that it leads the tendencies of the hand into a good rather than a better grasp of the difficulty at hand. It must be [illegible] and [illegible] for the even take. If one repeats a figure and does it the wrong way he will sooner or later acquire the habit of doing it the wrong way. It is equally true that the proper way of doing it will have a beneficial effect. Infinite care should be taken with every phase of movement the first time that movement is attempted. The surrounding lines establish the habit pattern and build up a reef of unconscious reserve which will enable the player to do the right thing without thinking about it.—Kurt Wolfram

at a said also this other passage from the same work.

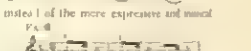
Ex 4



If we play as the manner described above, that is with nothing but high finger action, and with a motionless and rather rigid arm, we shall be pretty sure to follow the fingering of Ex. 2 but if we use a combined arm and finger technic, with the muscles of hand wrist or arm being, excepting such as are active at the moment (becoming relaxed almost rhythmically) we should find Ex. 3 natural, easy and once in fact child's play (infinitely so than Ex. 2).

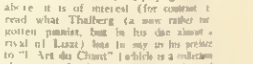
Again, if we believe (as I think we must) that for safety in speed we should change the position of the hand as often frequently than is necessary we shall be confirmed in the belief that Ex. 2 is a bad fingering and that Ex. 3 is a very practical one when we observe that the hand in Ex. 3 changes position once and in Ex. 1 right times. It is also an easier and more natural way of getting variety in tone (as shown in Ex. 3) by the combination of arm and fingers and finally with Ex. 3 it will be found difficult to avoid unpleasantly crisp and very short notes, as well as a too strong accent, something like this.

Ex 5



instead of the more expressive and musical

Ex 6



As for the "method" of playing described above it is of interest (for contrast) to read what Thalberg (a now rather forgotten pianist, but in his day almost a rival of Liszt) has to say in his preface to "L'Art du Chant" (which is a collection of opera and other transcriptions, designed to be played in an especially singing way.

"What he says is a hundred years old and yet might be written today.

One of the first conditions for sonority and a variety in tone is that we shall free ourselves from stiffness.

"In many cases the keys should be hardly touch a boneless hand and fingers of velvet" (as one hands it out).

The keys caressed rather than struck.

I cause the habit of letting the fingers touch the keys before depressing them."

A simple good fingering is a factor in attaining what Thalberg is advising.

Learning to Pronounce a Foreign Language

By Rose Heylbut, Ph.D.

Something that Musicians who need Languages should Know

IN THESE DAYS musicians and singers have so much need of the tongue and so great a desire to pronounce it correctly that we feel that Miss Heylbut's article will be welcome. The Editor has found that her theories are sound and we so far from certain that he has always strongly advocated the use of talking machine records in teaching. Reference is another great factor in learning pronunciation. The tonal machinery must acquire its technique just as the fingers require a practice routine. Repeat a phrase a hundred times if necessary and try to make it better each time. The longest tongue twister cannot resist this treatment.
—Editor's Note.

During five years of teaching French in the Extension School of Columbia University the writer had occasion to learn some interesting facts about the student's approach to a foreign tongue. Some of them are here recorded, with the hope that these gleanings may not be without their use to teachers and students of singing whose interpretation of German *lieder* and French *chansons* is so largely dependent upon faultless pronunciation.

First of all, language work is not at all a matter of speech. It is a question of *hearing*. A child, regardless of its intellectual endowments, can readily master any tongue that it hears regularly up to the time of adolescence. Then it is that sensations become definitely crystallized, and, later on, adjustments are necessary which take the "natural" quality away from language work. The most intelligent adult finds difficulty in "twisting his tongue" around unfamiliar sounds—sounds to which he has not become accustomed by habit. It is habit rather than brain power which moulds language and the language teacher soon learns to appreciate this. The first day he faces a class, he learns to distinguish between two types of sounds—those which are duplicated in the mother tongue of his students, and those which are utterly strange, and therefore troublesome. And immediately a problem arises as to how to present these distinctly strange sounds, so that they will fall smoothly within the pupil's reach.

We Begin to Learn

MY EARLY TEACHING followed the usual plan of most language instructors that is, the sounds were carefully repeated, and the pupils were asked to reproduce them as nearly as possible. The position of the tongue, lips, teeth and palate were explained, and the students were asked to arrange their own organs of speech in a fashion similar to that the rules were most discouraging! We had drills and drills and still the *pronunciation of la rue* remained fearfully hopelessly foreign! It was bad enough in a class of journalistic B.A. candidates, but it would have been fatal in a young opera singer, great as the day when she would sing *Pâle la rue!* in a great opera house!

This led to study as to why these definitely foreign sounds should be so stubbornly impossible to master. Certainly, the difficulty did not lie in the mouths or throats of these American pupils. American organs of speech are constructed no differently than those of Europeans! No, the difficulty seemed to be entirely in the pupils *hearing*. They heard in terms of what they were used to hearing. And that completely changed my angle of approach.

Known to Unknown

AFTER THAT instead of presenting a foreign sound according to the way in which the *foreign* native hears and produces them, they were given in terms of the sounds and the mouth-positions with which the American students were familiar. The unknown sounds had to be related to known ones.

First of all it was necessary to make the basic distinctions between American and French enunciation in general. Beginning with the more familiar vowel sounds, a *e* i, and o a student was asked to pronounce *an English* word containing one. Then Take, for example, the word *cry*. Listen carefully while someone says it and you will hear that the English *i* is not a clean at all! It is a diphthong of a which shades off even so lightly into *ee*. We really say "I-e-i." Similarly with the word *see* what we really say is *see-ee*. And again, *eve* becomes *eve-i-i* lightly *e-ve-i-ee*.

The Vowel Pure

NOW THE FIRST step in approaching a foreign vowel is to rip off the light shading into the diphthong. You may know that the French and English *a* or *i* sounds are practically the same and yet they sound different in the mouth of a Paris or a Bostonian! The difference lies in the day when she would sing *Pâle la rue!* in a great opera house!

This led to study as to why these definitely foreign sounds should be so stubbornly impossible to master. Certainly, the difficulty did not lie in the mouths or throats of these American pupils. American organs of speech are constructed no differently than those of Europeans! No, the difficulty seemed to be entirely in the pupils *hearing*. They heard in terms of what they were used to hearing. And that completely changed my angle of approach.

Known to Unknown

AFTER THAT instead of presenting a foreign sound according to the way in which the *foreign* native hears and produces them, they were given in terms of the sounds and the mouth-positions with which the American students were familiar. The unknown sounds had to be related to known ones.

First of all it was necessary to make the basic distinctions between American and French enunciation in general. Beginning with the more familiar vowel sounds, a *e* i, and o a student was asked to pronounce *an English* word containing one. Then Take, for example, the word *cry*. Listen carefully while someone says it and you will hear that the English *i* is not a clean at all! It is a diphthong of a which shades off even so lightly into *ee*. We really say "I-e-i." Similarly with the word *see* what we really say is *see-ee*. And again, *eve* becomes *eve-i-i* lightly *e-ve-i-ee*.

THE BELGIAN ROYAL FAMILY

Belgian Royalty has sustained a fine reputation as linguists as well as musicians. The young lad is this picture is the present King of Belgium. He is playing with his mother (a skilful violinist with whom I have was glad to play) for his father the late and idolized King Albert

The vowel sounds and diphthongs which the American students were familiar with suits are exactly the same.

The general rule for consonants is that they are pronounced more crisply more explosively less negligently than in English. A little practice of this sort, stopping short on familiar vowels, and exploding final consonants and the way is clear to proceed to the stranger more difficult sounds.

Alien Sounds

WITHOUT A DOUBT the French *u* (le rue) and the German *ü* (über) give the greatest trouble because there is absolutely no native English sound with which to be them up. By experiment, a purely mechanical approach was discovered and it gave excellent results. First a pupil was asked to purse his lips exaggeratedly and to produce an exaggeratedly strong *oo* sound. Now, still holding the lips in the pursed forward position, he was asked to say a clear *ee*. He was instructed to think *ee* as hard as he could to say *ee* as hard as he could, but not to change the *oo* position of the lips. What comes out is a perfect *ü*! With practice, the exaggerated muscular feeling fades away a bit, more practice, and the correct sound becomes second nature. Every class lesson began with perhaps three minutes of a drill first making the sound alone, and then using it in words. (French—étude, rue, vue, lutte, tu. Sous. German—über, dürfen, grünen, für, frah, Kühn.) After a week, there was no further trouble with the *ü* sound.

Next came the *ur* diphthong (French—oeillet, bleu. German—Ötrrreich spröde). Again the lips were pursed to say *o* and, again, with *u* as they *changing their position*, a clear *u* was spoken. This went much more easily after the *ü* drill.

And Still They Come

ANOTHER DIFFICULT sound for American students to produce is the German *h* as in *ich* and *Licht*. It is utterly unpardonable for advanced students to go on singing *ich mich Liebed* and the like. And yet one does hear it even over the radio! The English *h* is with the sound in a very slight one, so slight, in fact, it can be scarcely noticeable but it does exist! Say these words—"*Hugh, huge Hughes home!*" Preceding the *h* sound, there is a slight rush of unvoiced breath against a low lying tongue. You do not say huge or *human*, as you would *house* or *home*. You say, really *ct huge h-human*. Now this *ch-h* is precisely the sound you want! Practice by saying *huge* and *human* half a dozen times, thus turning off from the *ch-h* sound by itself and finally prefix to it the *i* of *ich*. There will be some difficulty in making this *i* sound on the end of a word instead of beginning the word with it, but once the sound is mastered, this obstacle will be easily overcome.

The *i* a vowel, which can give so much trouble to English speaking students, is of two kinds. The guttural *a* is produced in—and the same way in which one gargles. There is no impropriety in associating a—and with a homely process of this sort. It creates a laugh, so much the better. He rallied so much more useful in singing is produced by filling the tongue-tip against the teeth but not the front of the hard palate. But to be it up to a familiar sound, you *shudder your r* exactly as a small boy does when he says, "*R-r-r-r-r it a cold!*"

Remembering the fundamental difference between English and French vowel sounds, it is helpful, whenever possible, to tie up the foreign sounds with familiar English ones. Thus, the French *è* (la mère) and *ai* (mais) correspond to our *a* as in *able*. The French *è* can be compared with our *e* as in *met*. The French *ö* is best associated with the utterly unscholastic and slangy *ere* (as in "See you"). The French *ö* *ö* has no sound of its own but serves to give sound to the preceding consonant *r-r-l* (vatel, for example becoming *vrte* (valet).

Experience, the Teacher

THIS ARTICLE does not attempt to set forth an equivalent (or each foreign sound but rather to point out the way in which one teacher at least, found an easy method of tying up strange sounds to associated sounds.

Going farther afield the Italian *gl* (Pagliacci) and the Spanish *ll* (llevar) sometimes offer difficulties. They are sounded in the same way. Say quickly the words "*tell you!*" The *ste* or the between the "*l*" and the "*y*" gives you the sound you want—*ly*. Similarly the Italian *gn* (lasagna) is sounded like the quick *ture* between the words "can you"—*ny*.

Briefly, there are no foreign sounds that cannot be mastered—and easily mastered at that, if one but knows to *hear* them in association with English sounds that are so familiar as one's own name. The fun of the thing or to find these associations. And then watch diction improve!

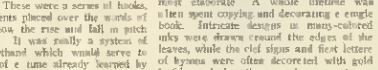
The Story of Musical Notation

By Ruth E. French

HAVE YOU ever wondered just how the dots and lines which we call notes and staves came to be. We are prone to take things for granted and to think that, like Topsy, they "just growed." You had no every dot, line and curlicue" by which we now to know printed music there is a story.

For ages songs were passed from one person to another and from generation to generation by rote just as the first stories were told around camp fires and in market places. Very early people realized that if these songs were to be kept some method must be invented by which they could be written down. Among ancient peoples the Greeks in particular had a system of lettering characters so that it was possible to indicate a given tone with relative accuracy. We have a fragment of a *Hymn to Apollo* which was carved upon marble and shows the notation above the text. This hymn was written by an Athenian, to celebrate the repulse of the Goths in 279 B. C. It was discovered in 1893 at Delphi and has been transcribed into modern notation and a record made by a talking machine company. In this way it is possible for us to hear this truly noble and most ancient written composition.

The history of modern notation begins between the fifth and eighth centuries with the neumes. These were a series of hooks, dots and accents placed over the words of a song to show the rise and fall in pitch of the voice. It was really a system of musical shorthand which would serve to remind one of a tune already learned by rote. The first line of our national hymn would probably have been written something like the following



This gives us a crude way a picture of the melody. Yet anyone unfamiliar with the tune would be rather puzzled to find just what it meant and must guess at what pitch to begin it because very few voices would start at the same pitch.

Then someone had a new idea. History does not say who it was, but some long-forgotten monk at the ninth century drew a red line horizontally through the neumes and marked it F and today we see the same F in our bass clef sign. Open any piece of music containing this sign

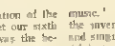
Ex. 2

connect the dots to the clef sign that:

Ex. 3

end you have a fair representation of the Gothic letter Iron which we get our sixth letter of the alphabet. This was the beginning of the staff. It thus became possible to read with tolerable exactness music which before had been puzzling and at times unintelligible. Later another line was added above the first. It was colored yellow and marked C. This was our middle C. Sometime during the eleventh century two black lines A and E were added and thus is the four lined staff which is used today for the chants or plain song of the Catholic church.

Ex. 4



Note that all the lines and spaces represent relatively low pitches. This is because all written music was kept in the monasteries and was sung by men. Sometime after this, G above middle C was added. While the evolution of the G is not as clearly traceable as that of the F on treble clef sign

Ex. 5

is developed from the Gothic G.

Musical manuscripts of this time were most elaborate. A whole lifetime was often spent copying and decorating a single book. Intricate designs in many-colored inks were drawn around the edges of the leaves, while the clef signs and first letters of hymns were often decorated with gold leaf. Furnished in the paper by a secret process which died with the last of these patient scribes. The hues composing the staff were about one inch apart and the notes were large in proportion. One reason for making the staff so large was the fact that several singers often used the same book. More often the teacher had the only book owned by the monastery and singers learned their parts by rote.

As music came to be more elaborate and two or more simultaneous melodies were written, the four-lined staff was too small and more lines were added. The number of lines came to vary from four to fifteen. A few manuscripts have been found with as many as twenty-five lines in the staff. The inconvenience of this was felt and the five-lined staff that we know gradually superseded all others. By the fifteenth century all vocal music was written on the two five-line staves with the line for middle C left out and written in as a short line going through the note. A hundred years later all music, vocal and instrumental, was written on the familiar staff used today.

One of the greatest of these early writers of music was a Benedictine monk of Arezzo named Guido. He died about 1050. He has come down to us as Guido d'Arezzo and is sometimes called "the father of music." Probably his greatest service was the invention of solfeggio or the reading and singing of the scale by the syllables *ut (do) re mi fa* which every school child knows. He taught his classes to sing a hymn to John the Baptist. The words were in Latin and as follows:

Ut queant laxis
Re-sonare fibris
Mi-ra gestorum
Fa mili laborum
Sol-ve pollutu
La bi reatum
Sancte Iohannes

Guido discovered that the lines began on successively higher degrees of the scale beginning on C. Foreseeing the usefulness of this he taught his pupils to sing only the first syllable of each line. The first six lines of the gave the six note scale that Guido used a great deal. The name of the seventh tone *si* which was added later was formed from the first letters of Sancte *Iohannes*.

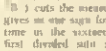
This came into existence the first sight singing class. Up to this time teaching a new song was an ordeal in which the teacher sang one line which was repeated by the rules until the entire song was learned. When there were two or three parts the labor must have been enormous.

Guido took his class to Rome and there they won golden laurels by their singing but he was not satisfied. He asked for a new piece of music one which was unfamiliar to his pupils, and then astounded not to say frightened, everyone by having them sing it at sight. Surely it was not human they said. No one could possibly sing that song without months of hard study. Guido was accused of being in league with the devil and saved his head only by telling just how it was done.

Probably the most interesting single note in the scale is B. In the sequence of intervals of Guido's scale it was movable, sometimes being B flat and sometimes B-natural. This latter note was often indicated by merely placing the natural sign ♮ on the staff without the note. This the Germans mistook for an H, and to this day B-natural is called H (hah) in Germany, while B-flat is called B.

Meanwhile the neumes were taking a more definite shape for use on the staff. Franco of Cologne in 1200 is credited with being the first to use anything like modern notation. His notes were black and rectangular or lozenge shaped.

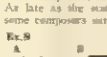
Ex. 8



Here for the first time we find notes which express definite time values. The longest note, called *maxima* was written (see "A") about two inches long and an inch wide, and equalled eight whole notes. Shorter notes were simply drawn smaller. The shortest note (see "B") was called *semibrevis*—half short—and had the time value of our whole note! About the end of the fourteenth century a system or notation came into use in which the longer notes still shaped like those of Franco of Cologne were white and the shorter notes black. This is the immediate predecessor of our present day system in which the whole and half notes are white, while the other notes are black.

Rhythm was extremely complicated. Originally, in singing a merely followed the accent of the poetry. Many centuries passed before measures, or anything approaching our time system were invented. Triple rhythm was generally used, because written music was in connection with the church and must therefore express the Trinity whenever possible. For this reason note values were divided into thirds instead of halves. A whole note equalled approximately three half notes, a half note, three quarters and so on. The signature for this rhythm, called *perfectum* was a circle which was called the perfect figure. Fortunately for us this system was discarded, and the only reminder of it in modern music is the dotted note in which the dot adds half the note's value to it. Imperfect or double rhythm was indicated by a half circle (see "A" Ex. 7) which we find at present day music as the sign for four quarter rhythm or common time.

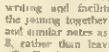
Ex. 7



A line drawn through the half circle (see "B") cuts the measure in half in value and gives us our sign for two-two time. Sometime in the sixteenth century music was first divided into measures as we know them.

Only slowly did the diamond shaped notes (see "A" Ex. 8) give way to the round notes of modern music which are more easily read and more quickly written. As late as the sixteenth century we find some composers using the old style.

Ex. 9



In the beginning of the eighteenth century we come upon the last major improvement in musical notation, which saved time in writing and facilitated reading. It was the joining together of the hooks of eighth and similar notes as designated in "B," Ex. 8, rather than leaving them as shown in C, Ex. 8.

Thus we have traced briefly the development of musical notation. It may seem that we have gone about as far as possible in improvement but perhaps Guido d'Arezzo and Franco of Cologne thought the same.

June Commencement Music

Thousands of students are now working upon Programs for June Recitals. There is no time in the whole year when music seems so inspiriting and so in tune with the new born life of the year. If you have not selected your music, the publisher of The Etude *will be very glad to assist you by sending lists of compositions which are especially appropriate for the joyous days of June.*

The Music of the Spains

Those Lands of Melody, Gaiety, Dancing, Chivalry and Song

By Terrell Louise Tatum

The illustrations of this article are published through the courtesy of the Pan American Union

AN INDIAN MUSICIAN NEAR OTAVALO

THE SPANIARD, as you know has always been a lover of music and it is a glittering mesh that entangles the feet in every site of them. The influence of the troubadours those rambling minstrel musicians who spread the growth of secular music, lingered long among them and the Spaniard's taste for gay and colorful dances and songs together with a wide diversity of instruments, became widespread.

Throughout the many nations of the Spanish speaking world in Europe and in the Americas that innate, racial love for music is everywhere evident in the melodious tongue through which he expresses his emotions—his love and passion, his beauty and sinfulness, his pomp and show, his joy and sorrow, his romance and tragedy, his tenderness and disdain. Vibrant and palpitating it touches our very souls, satisfied as it is with all of the unconquering spirit of a race in whose veins flows the blood of Iberians, Celts, Greeks, Romans, Goths and Moors and upon whom the long line of invading peoples has left an indelible stamp. For Spain is a land essentially different from other countries, a land faintly touched with the mystery of the East where the Moorish charm is even today clearly manifest, especially in the fascination and the voluptuous abandon of the Spanish dance and folk songs.

Where Variety Reigns

ONE OF THE THINGS that stamps her as different from other lands is the absolute lack of monotony in this romantic place where the song and dance of one section are very different from those of another and where each province boasts a music full of that particularly impulsive quality of accent and gesture and of the sensuous joy or warm sadness peculiar to the region.

Our jazz may have its root in the thing we share as the tango which Spain imported and disarmed from Africa to turn it, long ago into the rhythm of that one of her most famous dances, the undulating and languorous *habanera*. Do you know that the very name *tango* in Iberia *tangere* an indigenous African dance unfit for the royal ear to gaze upon?

Typical Instruments

IN THE FAVORITE instruments usual is associated with the music of the Spains are those traces of the cross currents that have poured into her civilization. Probably the most universal and important of these is the rapturous guitar which although it was introduced by the invading Moors is often thought to be the natural offspring of Spain so closely has it come to be associated with this people in fire and passion. Manuel de Falla, whom Maurice Ravel declared in a recent interview to be one of the most eminent of contemporary composers, insists that the guitar has not yet reached its days of greatest glory and thinks that it has a significant future because, as he says, "the plucked, rather than the bowed string is better fitted for twentieth century demands." Its lovely notes mingling on clear nights beneath the star pricked sky truly awaken in the listeners voices of the past—of men who living and loving helped carve great nations from wild places.

Then, very commonly connected with Spanish music, there is the rhythm-producing tambourine from the Arabic word, *tambour* meaning a drum. This the most popular and fascinating instrument of the Arab's music, also was brought into Spain by the Moors.

And even though it came from the ancients the castanet is surprisingly Spanish, showing—as Bauer and Peyser in their *Music Through The Ages* put it—the "need of rhythmic expressive continuous accent, marked gesture and gay abandonment to emotional impulse." Indeed, the present day castanet has improved but slightly upon the Latin *cutuna* (meaning chestnut) and the gracful diminutive instrument still bears a resemblance in form to this favorite nut of the ancient Romans.

Some Musical Tenets

WHETHER PLAYED or sung beneath the northern skies of the Pyrenees Basque provinces or in the rabarets of southern Seville, restless and pagan there is—in the soft Spanish serenades beneath moonlit summer skies below romantic balconies or in sun-drenched and fragrant patios—that peculiar something portentous by significant and absorbing a mixture of Spain and Africa whose themes, even after an exhaustive study make it hard for one of another race to interpret them faithfully.

One of the most intensely devout of nations, Spain always has shown a keen interest in religious music. This most natural development was especially evident under Charles V and his most Catholic son, Philip II.

A HARPIST OF OTAVALO ECUADOR

GYPSY MUSICIANS FROM ANDALUSIA

Some Musical Tenets

ALTHOUGH but music is very interesting Spain cannot claim to have regendered through the ages a national production that approaches the world famous magnitude of her supremacy in art and certain branches of literature. She was last at point of time among the nations to create a national school.

It is common knowledge that grand operas are not so current in Spain as that other happy medium of expression, the native growth of the intrinsically Spanish *zarzuela*, or comic opera, of seventeenth century origin, which has characteristics of both opera and operetta where the music is often interrupted by spoken dialogue and the subjects are frequently humorous. The Iberian Peninsula has produced a long list of composers of this precursor of the French *opera bouffe* for the *zarzuela* is particularly pleasing to their musical nature and love of the dramatic.

Just as Bizet, in his "Carmen," exploited Spain's dances and folk songs before native composers realized their vast possibilities so had other non-Spanish composers set great operas in that smiling land or adapted her famous dramas to the operatic stage. Because of their rapid action and strong emotionalism Spanish tales have made ideal libretto for opera.

Spain in Opera

IN THE repertoire of outstanding operas of the world, it is not strange that but one of pure Spanish origin occupies a place among the immortals although we must consider the great number of these with Spanish setting and characters. Among the more important—aside from the beautiful and fascinating Carmen—some of the best known are

Wagner's "Parsival" with its plot and action at Monsalvat in Spain.

Beethoven's "Fidelio" always of great interest as the only opera of one of the most inspired of all composers.

Mozart's immortal "Don Giovanni" founded upon a legend of the world's greatest libertine (no ideal lover) the Spanish *Don Juan*.

Rossini's masterpiece, "The Barber of Seville," from the classic comedy of Beaumarchais.

Donizetti's "La Favorita".

Massenet's "Le Cid".

Verdi's "Il Trovatore" based upon the

of a nineteenth century drama of Garcia Gutierrez

The same composer's "Ernani," with its many fine musical and dramatic moments.

And again, Mozart's "The Marriage of Figaro" (was of the deathless "Don Giovanni," and in which Rossini's "The Barber of Seville" is really a prelude though it was nearly a half century later

But in Spain folks prefer the works of their own composers, hearing "Carmen" and many of the world's masterpieces but rarely. The most popular of foreign music is probably that from the pens of Wagner and Beethoven and there is also a marked predilection for American jazz.

Native Art Recognized

LATE YEARS have, indeed found the Spanish nation awakening to the possibilities of their native music and there is now an imposing group of Spaniards in the limelight. Spain's folk music has had a delightfully pleasing effect on these trained musicians, among whom are Pedrell Albeniz, Granados and de Falla, to mention but a few of the ones who have found that their native land has almost unlimited resources.

Will could these men look about them for glamorous music that often accompanies the many fascinating dances of their colorful nation for they have found abundant inspiration in the rich rhythms of dances of love and mirth and madness—dances such as the brisk *bolero* the wild and gay *fandango* (that very old one which recalls the *bacchanale* of pagan days) There are also the rough and primitive song of the Andalusian gypsy the *fumoro* the fiery *jota* the *granadina* the rather fantastic calling languorous *malaguena* and the *seguidilla*. Some of these are of a dignified stateliness others amuratedly gay which may have been brought in by the Moors or again may be of Spanish origin. Among them the already mentioned *habaneras* and *tango*. The happy genius of her masters has made Spain's musical renaissance one of the most astonishingly brilliant episodes of our era, and it would be hard to find a country, whose sons have drunk so deeply and affectionately at the fount of their national and folk music.

We Walk Abroad

LET US JOURNEY now from lovely romantic Spain to the far reaching Hispanic lands of the New World. Lands they are whose vivid civilizations and culture are direct offshoots of the beautiful contributions of that important peninsula lying far down in the southwestern corner of Europe and set apart from the other continental powers by the barrier of the Pyrenees on one side and the sea on the other three. Lands where, in cool-tiled corridors and about towering palm-studded landscapes men and women play or toil in the glittering cane and tobacco fields of the tropics and in the high wind swept reaches of the Andes. As they toil they sing a tunes pregnant with ancient and modern slaveries of sorrow and then, after the hard day's labor they gather in some favorite spot where their swarthy bodies leap or sway far into the night to the beat of the music they love and where their voices rise, in the tropic velvety darkness, in wails of a resistless plant or in cries of joy and thanksgiving.

Listening to their music, we hear that peculiar something—so intangible that one cannot quite put a finger on it—which sets apart the mixture of Spain and Africa that is Hispanic music. On this side of the Atlantic we find added to it a spicy the ancient Indian rhythms of the New World making a peculiar mixture of old Spain still lolling in velvety silken gentled, buckled glory of medieval days or modern Spain, with all of her fire and passion and of the sinister beating of Congo low tom tom or Indian drums before heathen gods. Almost always it is the happy combination

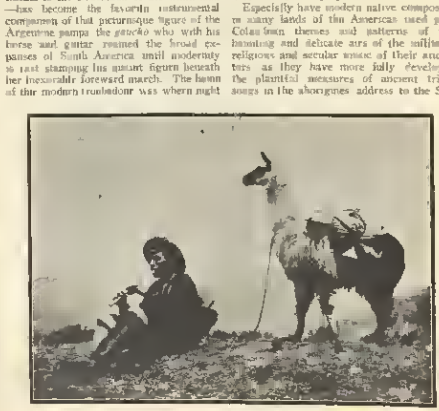
AN INDIAN ORCHESTRA SHOWING AT THE LEFT AN ORIGINAL MARIMBA

of the old and the new the barbaric and the civilized and all of these delightfully mingled in divine accord into what is the most distinctive of music being truly an interweaving of the rhythms the singing and the dancing of many nations It is music whose themes even after an exhaustive study are perhaps even more difficult for one of another race to interpret fully and faithfully than are the intricate cases of the mother peninsula. There is ever the thing which makes even the most skilled musicians—even though they may get the notes, pedaling and phrasing technically perfect—if they have not felt the soul of these colorful people still lack, in their playing the whole spirit of the thing which goes down deep into one making it often possible for lesser musicians (whether performing in the ultra fashionable hotel or casino, or a wretched performer in the haunts of the lower classes) to hold the listener spellbound.

Figures of the Night

THE INSTRUMENTS already mentioned as being commonly associated with Spanish music—the tambourine the castanets and the guitar—have been brought across the broad blue ocean. Truly the guitar—evoking as it does those memories of intrigue men who opened up two continents to the civilization of the white man—has become the favorite instrumental companion of that picturesque figure of the Argentine pampa the *gaucho* who with his horse and guitar roamed the broad expanses of South America until modernity set its stamping his instant figure beneath her inexorable forward march. The home of this modern troubadour was where night fell and the moon and the festival he range upon

INDIAN QUENA PLAYER OF PERU



found him and his fortune was his song and the wine and festival he range upon

Of these instruments the New World has added others such as the *maracas* or dried gourd rattle filled with seeds or pebbles the little short polished hardwood sticks called *claves* struck together with a sharp rough tap to give the peculiar rhythm of the music the Indian *bongo* or small of the music the Indian *bongo* or small round drums of native wood with a goat skin top the *marimba*, that blind of wooden xylophone which has so beautiful a tone quality and reflect the Andean pipes of Pan—the bamboo flute—upon which the Quechua performs his tunes that same type used some two thousand years ago by his remote ancestors, and many others equally as strange.

The *rumbar* and *tanger* of the slave cities fade as our gaze into the interior into the different types of musical lore of the primitive aboriginal natives—a lore often as sad, cold and resigned as their harsh lives in the lush jungle or among bleak mountain places in these lands of the Sun God.

A Beautiful Heritage

THERE ARE the spirit and the heart of many peoples in the dim misses of primitive aboriginal cadences with which their music is fraught. Their rhythms may shock at first, then exasperate but will finally hold the sympathetic listener

Especially have modern native composers in many lands of the Americas used pre-Columbian themes and patterns of the haunting and delicate airs of the military, religious and secular music of their ancestors as they have more fully developed the plaintful measures of ancient tribal songs in the aborigines address to the Sun God and the Moon Goddess in pictures for favored crops in their hymns of thanksgiving, at birth and marriage, the wail of death and countless others in the cycle of life, from the terrible recesses of the jungle and the highlands.

Indeed it would be impossible here to call attention to many of the great number of inspired composers who, in these Spanish lands to the south of us have been and are now busy at work preserving the very marked and distinctive charm of the old Mayan music played and sung by the builders of the great temples of Central America, especially in Guatemala and Yucatan, and those of the Aztecs and Toltecs the airs of the Brazilian and Paraguayan Guaranis and of the Peruvian Incas.

To a Misty Past

THE SPAN of time of man's residence in the New World has been one of the mooted questions, ever since that day when Columbus first dropped anchor in American waters. Good evidence, however has led authorities to declare recently that this length of time is from one half to one million of years No wonder then that the arrival of the dauntless conquistadores upon the South American highlands should have found that the natives had developed to an outstanding degree their type of dances, dances and choruses out of a remote antiquity

One of the oldest musical compositions extant today is *The Condor Passes* heard everywhere for it is played by the shepherds upon their *quenas* or pipes. Daniel Robles, of Peru, has arranged it for modern orchestra and for band. The Incas have claimed that they inherited it from an even older people who dwelled upon the highest plateau stretch about the old city of Tiahuanaco in Bolivia.

The Indian peoples of the Americas had truly attained a worthy development before the coming of Columbus Bauer and Pierson say that the "Council of Mexico which promoted the advancement of arts, sciences and was, in fact, an academy for general education."

The native music influenced that of the Spanish invaders, as well as received inspiration from them It is said that at the sixteenth century, Central America the state level of music in the aborigines made the Spanish missionaries sing the Bible stories to instrumental accompaniment It would indeed, be difficult to find, anywhere else in the world, a so generally marked musical talent as that of the Latin Americans with their remarkable musical memory. Their cities literally overflow with and late, with music.

The Musical Isles

IN HAVANA one moment you hear one of Ernesto Lecuona's great striking compositions as which this talented Cuban composer catches so beautifully the spirit of songs and show of which the Latin, and particularly the Cuban, is more than passingly proud. Lecuona installs this in his lovely *Poco Real* (the *Royal Peacock* in English) as stately and beautiful as the bird for which it is named. Or it may be his haunting melody of the *Canta Siboney* one of those things in which he has used fine native themes. It is full of all the pathos the hopelessness and the pity of a doomed and dying race, who, although they have almost disappeared, have left their imprint upon the music, dances and nature lore of the enchanted isle of the Caribbean.

Perhaps it will be the well known *Petite Tender* (*El Manisero*), they call it down there. Moises Simons, an composer formerly was conductor of the orchestra of the Hotel Plaza of Havana. His music also *Morin* known to us as the long used chorus song of "The Street Singer" of the radio It may be we shall hear that tunes

(Continued on page 310)

Stars for Star Pupils

Rewards That Interest the Piano Pupil

By EDITH VANBUREN

WHAT PRIZES rewards and incentives do you use?

Are they successful with the majority of your pupils?

Do you have a plan which may be used indefinitely and successfully with all types of pupils?

This plan has been worked out carefully it has been tried and changed to meet the needs of the majority of music pupils. It works It is inexpensive It is desirable. It tends to a greater interest in things musical It can be used indefinitely there is no limit. It may be used with a child of any age preferably in the first eight grades. The trouble and expense it causes the teacher are repaid a hundred fold in interest and enthusiasm.

No the writer has not tried and is not telling you to offer candy or trifles to the pupil Whether this may or may not be advisable with certain types of pupils, she does not know

Just at first this plan may seem confusing but think a moment, and you can see it is not so complicated as it seems Here it is

Designs Stars	
1 box No. 1 green stars	10¢
1 box No. 1 gold stars	10¢
1 box No. 1 silver stars	10¢
1 box No. 1 red stars	10¢
1 box No 4 gold stars	10¢
Presser Set 16	
1 package Reward Cards	50¢
1 prize card	10¢
Tapper Set	
Child's Own Book of Great Musicians (13) each	20¢
Presser	
1 dozen Post Cards	50¢
Perry Pictures	
25 or more size 5 x 8, each	2¢

Gold stars seem to have a never ending appeal for the pupil Why I do not know but it is true Day after day week after week, year after year I paste stars on studies on pieces, practice slips, and sometimes on scales and still the enthusiasm is there for each new star

No doubt you have used stars in your teaching May be you have received stars at school at Sunday School, or at music lessons. Perhaps this system will be different It may help you. It is successful in ninety-five per cent of the cases.

Green Stars Signify Good

FIRST Have a box of Dennison green gummed stars No 1 Green stars denote good work. The work on the piece or study has been satisfactory but the piece is not finished There are certain things to be accomplished before it is ready for a very good, or gold star of the same size.

Gold Stars Signify a Very Good Grade

THE DEGREE of very good may differ widely Perhaps one pupil's very good is only fair for another or very good for one pupil may be really excellent for another

There is an adjustable scale of grading in this manner which is very satisfactory for both teacher and pupil There may even be a marked difference in the degrees of good and very good in a pupil's work, as his advances in musical knowledge For instance, this pupil may be slow at first or he may be undifferent and his very good gold star will denote to the teacher that this piece is finished as nearly as it can be at this stage of development And, by the way one must study each pupil and decide what he needs before giving him any material) Then if you think he has done his best, award the gold star Remember it is *his or her* best not your best If the important things have been accomplished, then you are justified in giving the gold star even if it is not perfect. If the notes fingering counting phrasing melody rhythm pedal (if used) touches, expression, and so on, have been learned then it is time for a gold star The beginner will have only a few things to learn for his first short pieces and as he advances, more essentials are included.

Then every tenth gold star is a big one size No. 4 The large star seems to be a very special reward. We always try if possible to place it on a piece or study which is an especial favorite, or is exceptionally well done Sometimes it aids materially in spurring the child on to review the piece. "This perm must be played as well as you can It has a big gold star"

We number (and this means the pupil and myself) all the first little gold stars with one tenth or large one one also.

Now we begin all over with little gold stars numbering two for each and the tenth or large one, No 2 This continues until we number to ten then we go back to one and proceed as before.

The stars are pasted on the upper left hand corner of the piece green first, then gold just above I give a gold star on practice slips for all the practice that is not stays as outlined and required on the slip On the practice slips is a space for practice to be marked much day by the pupil also a space for extra practice. These gold stars count the same as for a piece

Age of Pupil Determines Use of Stars

PERHAPS I should explain that with very young pupils no stars are used as the piece itself is a sufficient incentive and until there seems to be lack of interest it seems best to do without too much stimulation, for over stimulation is very confusing to the young child.

Transposition

YES I give gold stars for transposition. If the pieces are five finger positions, short and easy then I mark each one on the slip with a red check mark. Four of these red marks equal a gold star which is pasted in the first part of the music book. If the transposition is more difficult a gold star is given for it in the new key just the same as in the original key If, perhaps, a piece is longer than the first mentioned but not as difficult as the second, then one star is given for two or three related keys such as C C sharp, C flat or G and G-flat or F and F-sharp

Scales

IF THE student is writing scales, then the star may be placed in the main book when the scale is played and written correctly or it may be placed on the practice slip by the name of scale assigned.

Blue Star as an Incentive

THE BLUE STAR is a *very harder* star when the piece is difficult and needs something to cheer the pupil in greater effort or if the interest lags for different reasons However I do not use it now. Be careful to give the child a piece which will be within his powers of accomplishment and which will interest him Then the green and gold stars can be given in time to hold his interest.

Playing for Others—Silver Star

AND WHO has seen a lovely red star and has not wanted it There is a star I like to give first however which follows the gold star It is a silver star not so brilliant but certainly dainty and pretty When one has received a gold star (very good) then how is he going to use that piece? Will it be put away never to be looked at again? No, it course not it will be played at home for the family or friends and why not?

As soon as it has been polished enough then who would not surprise daddy and mother brother and sister, or playmates with a nice, new piece played straight through in a finished manner? Oh yes! And five silver stars equal a gold star For every five that the pupil will cross out (X) he will place a gold star in the front of his book and mark it with the number on which he is now working And what a thrill! Is it easy or two a, or just what? It certainly takes only a minute to play a piece just once for three people and think—five pieces played this way earn a gold star And oh, how much it helps towards the big star Three people really see a crowd this time.

Playing for Club—Red Star

NOW for the best of all shall I say? Yes, the coveted red star After a piece has been learned and played for a gold star for the teacher and a silver star for the family that it must be polished for a red star Polished and polished till the teacher considers that it is ready for a red star Oh, yes it must be *memorized*, all of it and then must be the picture behind the piece is to tell as a *Hunting Song* a *Lullaby* the *Rain* the *Sunshine* a *Nocturne* a *Barcarolle* or whatever it may be! It must be played with correct phrasing melody pedal and all straight through without stopping or stumbling Then it is ready to be played at the Junior Music Club and to win that red star Oh, my! I almost forgot a red star counts for two gold stars Just think! Two pieces mean two red stars which equal four gold stars or perhaps, it will be played at school, club church, or a party and so earn a red star just the same.

This is true of ensemble numbers duets, trios, quartets, or two piano numbers However if it is a duet, trio or quartet at one point I do not require these to be memorized. This work required to play together and to think the counts so that the pupils can play in public is enough to deserve a red star

Reward Card Is Desirable Prize

WHAT is given with every second big gold star that is No 2, No. 4, No 6, No. 8 and No. 10 Oh, this is a very real reward, a reward card, which goes with every second big gold star You remember all the small gold stars were numbered one to ten, and then it was a large gold star numbered one Then the same process proceeded with number two. When the pupil has second big gold star numbered two he has earned his first reward card. This contains a picture of a great composer a picture of the house that was his birthplace and on the opposite side of the card his birthday year of birth and death a short biography his name in his own handwriting and usually an original composition in the composer's own writing If the card received should be George Frederick Handel then the pupil receives the book of Handel from the set of *Child's Own Book of Great Musicians* by Tapper

The card and the book are placed in an envelope bought for the purpose The red card is wound about this red circular disc and placed in the music bag to be taken home It should be mentioned here that each book must have the pictures pasted in it and be tied together before being given to the child The book is read and returned to the studio but the card is kept at home The teacher makes a record of this and continues the list until the child has received all the composers cards or rather twelve of this set (of sixteen that are in the number bought) If the pupils are careful one set of books will last for a number of years. The cards may be kept as given, or may be inserted in a photograph album, or be preserved in a number of ways

Interest Promoted by These Books

THERE ARE unlimited ways of applying the items mentioned Each teacher will use them in her own way of course. These books are easily read, the pictures are interesting and the questions and statements of facts at the back are helpful

The smaller child may be told interesting stories of the composer's early life to interest him in the first few books given The mother or some older person can read the book to the younger pupils The sixty, seven and eight year old children, as well as those who are older are very much interested in and enthusiastic about these books. Of course I am always very careful in giving the first book. These are the books used first, if possible Handel, Bach, Mozart Haydn then usually Schumann Schubert, and Mendelssohn After that, anyone, as Chopin Verdi, or Liszt, Beethoven and Wagner are usually saved for the last. This applies to the younger pupils.

Of course, for the fifth, sixth seventh, and eighth, or high school pupils I use any card first. I try to look quickly through the book, as I give it to them sometimes certain poem pictures or in some way stimulating him to learn for himself the important things. Perhaps he has studied this certain composer at school that is from the known to the unknown as we learn. He may be simply asked to find out what kind of a person this composer was and be free to an old age or have only a short life? I always pronounce the last name for him and have him pronounce the composer's name before he leaves. We usually point out or find this certain composer's picture in the studio, by looking at the composer's

pictures [illegible] hanging above the piano [illegible] title

Sometimes a Perry Picture is given, or [illegible] from a history book. This creates a real atmosphere for the study of the great composers. Thus the pupil becomes more interested in his own work and begins to think in a real way. A new and very helpful attitude toward piano study has been created.

What Is Musical Education?

OH, IT MAY take more time than you think you can give but the pupil's interest and enthusiasm are worth many times the amount of effort or extra time a teacher may give to it. For, after all, are we as piano teachers not trying to educate the pupil? What is real musical education? Can a teacher honestly claim the name if she teaches only the notes on the printed page? Is it not our privilege as music teachers to inspire our pupils with an interest to know more of the biographies of the great musical composers and artists? And knowing of the lives of these splendid geniuses will quicken the pupil's ambition and interest, his desire to catch the vision and to perform more earnestly and sincerely his own musical pieces.

Summary of System Using Stars

YOU WILL NOTICE that I counted all the stars

Five silver stars equal one gold star
One red star equals two gold stars.
Four red X (check marks) are transposition equal one gold star

All the gold stars on scales, transposition, sight reading, studies and pieces are counted to get a total for the tenth a big star and every No. 2 big gold star or even numbers after that—four six, eight or ten—receives a card. (The green stars are not numbered) Then begin all over again, numbering one till the big one then two and so on. The child will be advanced far enough from the first number one so it will not confuse the counting. This will simplify your work as a teacher. Think only of ten. The tenth star is always the big one. The reward cards are given always on the even numbers never the odd numbers. The big two four six, eight and ten are rightly for the cards. Then begin numbering all over again one, two, three, four five six seven, eight nine, and ten, giving the cards on the even numbers as before. This can be continued indefinitely

System May Be Varied to Suit Needs

IF SOME of the new music books that contain short pieces are used, one may need to give the big gold stars on the fifteenth or even the twentieth one instead of the tenth as most could before. This may be varied to keep the interest of the child and to suit the teacher who may find she can not buy so many cards The system works the same.

A wall chart made from a spelling tablet may be found sufficient for older pupils Place a small gold star for each good lesson. The fifth or seventh one as you choose, to suit the pupil will be the big gold star and signify the child can have the reward card and the book to read as a gift Thus there may be an incentive for less money but it will not be as effective as the other method mentioned. The stars may be arranged in a vertical line on the chart. Give a star on the practice slip, if the practice is complete. This may be taken home to show mother.

You may even substitute a blue and red pencil and check (✓) the lessons on a chart, the double check (✓✓) for the seventh using the two colors However I find this far less effective than stars

Enthusiasm and Help of Pupil Simplifies Work

THE SYSTEM may seem bulky because it may appear to be an endless waste of time at lessons counting [illegible], adding and [illegible] on [illegible] a little at a time, and [illegible] simplified Also the pupils are [illegible] to help and can do so very readily [illegible]

Count number of gold stars or Count silver stars at home and tell me at the next lesson.

They are very helpful about it, and soon learn to tell you with "Oh, this one is my big gold star or I have only one more No. 1 then my big gold one" or "Oh, I wish you would put it on my steel music, or "Oh I do wish you would let me have it, if I get it on this piece. "Mother said I would not get a gold star today but I do hope I get a green one." May I play this for a silver star" Or "May I play this for cloth?" You may simply mark the number of stars on the lesson slip at each lesson and thus save counting.

Music Prize Card

TWELVE reward cards entitle the pupil to a prize card and a red star on the cloth chart. This prize card has only right composers pictures on it, but I write —

"For twelve Reward Cards and read my twelve books."

These are the Tapper Books which I have mentioned before The prize card is given at Junior Music Club and to receive it is considered a real honor

A Picture for Each Six Cards

AFTER THE CHILD has received twelve reward cards and the prize card he is ready to begin working for a picture and a silver star on the chart. Six cards entitle a pupil to a Perry Picture size 2½"x3" and a silver star on the cloth chart. There are four colored cards remaining in the set of sixteen reward cards and I use these four Gounod, Tschaikowsky Weber and Brahms in this group I use two past cards Bauer and Grieg, to finish this set of six The Grieg book is given with the Grieg card It is the last book to be given with a card. The pupil must read this book before he receives his picture and silver star at Club

The Perry Picture, The Child Handel," by Dickson is placed in a frame and awarded to the child at the club meeting This frame is made a little larger than the picture of pasteboard with a brown paper beneath the picture and brown tape across the corners so that the picture may be easily slipped in A larger is placed on two sides of the frame so that the picture may be hung either way

Post Cards of Noted Musicians

I MENTIONED the each six cards a silver star and pictures are given After the first set of six these are post cards—fifty cents a dozen, or five cents each. A printed list of the post cards may be had from the publishers of THE ETUDE —about three hundred and fifty composers. These include the modern composers and virtuoso artists. The following are some that I have used successfully Paderewski, Kreisler Rubinstein, Godowsky Gabrilowitsch Hambourg Moszkowski Buhlert Glock, Raff Debussy Lhevinne, Saint Saens Puccini, Leschetizky Hempel, Czerny Clementi, Rachmaninoff Farrar Patti Rosenthal Dvorak Caruso Elman, Dorizetti, Strauss, Mascagni Sousa, d'Albert, Rimsky Korsakoff and Petrzelka.

Pictures of Great Composers Stimulate Interest

I MENTIONED giving "The Child Handel" as the first picture Another picture is awarded with each set of six cards. With the smaller child I use Mozart and His Sister before Maria Theresa" and "Infant Mozart before Maria Theresa" next, or "Mozart and His Sister" Sometimes I let the child choose which picture he prefers. The boys especially like "Haydn Crossing the English Channel" Then there are "Beethoven in his Study" "Mozart," "Great Masters of Music," "Beethoven and the Rasoumowsky Quartette," Beethoven at Mozart's Home" Morning Prayer in the Family of John Sebastian Bach" "Handel and George I of England," "Mozart at the Organ" Mozart at Verona," "Beethoven in Boun" "Mozart Singing his Requiem might be used for older pupils. Such pictures as the following might be used if they can be obtained "Songs Without Words" by Poetzelberger Queen Victoria Prince Albert and Mendelssohn" by Rolding "Richard and Wagner at Bayreuth by Papperitz and "Lohengrin's Farewell" by Pixis. Such pictures as "Forerunners of the Prima," containing the original violinist, clavichord and harpsichord may be used.

The Bulletin Board Is a Great Source of Information

A BULLETIN BOARD is kept in the studio on which I place current musical events, pictures of the great composers and musicians mottoes notices for the club meetings and anything I think will be of value to the pupils For example, it is Handel's Birthday February 23rd, I try to have a picture of this great composer placed on the bulletin board a week in advance. For the artists living today I try to get pictures to place on the bulletin board or notices of their birth days.

Helpful lists of these birthdays may be found in the *Etude Music Magazine, Music and Youth* and *The Federated Music Bulletin*. You may obtain pictures of the composers from either the Brown or Perry companies or supplements of THE ETUDE or other musical magazines There is also a game, *Great Composers* which has a set of pictures of the same composers.

An Appropriate Picture Stimulates Interest

I KEEP A picture beneath the club chart, which I change each month This may be a picture at season as, "The Birds in a Snow Scene "A Musical Valentine," or a Christmas picture. "Three Children Playing Christmas Carols at the Piano." These may be varied from time to time. I use covers from THE ETUDE a great deal and place them in a cardboard frame similar to the one mentioned before with no glass so that they slip in easily

I have a small silver frame—with glass—post card size, in this are placed pictures in season I have a number of prints of such famous pictures as "The Boy and the Rabbit" "Blue Boy" "Baby Stuart," "Dance of the Nymphs" "Spring" and "Autumn" These are changed once a month, or more often if necessary I try to correlate these with music For example "The Dance of the Nymphs" with a fairy piece or Spring" with a spring piece Poetry also may be correlated with music and always adds interest to the piece being studied as *Hon the Leaves Come Down* by Susan Coolidge, with an autumn composition

So it may be easily seen that a real objective such as stars, leads to a desire to work and at the same time forms right habits of practice and playing It is a real incentive which leads to things musical It pays It is successful It is worth trying It is easy to do Little things mean so much to a pupil.

Why Every Child Should Have A Musical Training

By LENA SPAULDING

(One of the letters which just missed winning a prize in our contest under the above heading)

Because—although "none of the sunne may be left upon the knife after the shutting process the knife is keener for the use of the stone. The majority of the best minds consider music to be one of these "stones"

Because—its study is one of the best ways of bringing muscles into fair shape with the brain developing brain power concentration keenness and accuracy of observation.

Because—it extends the horizon and creates a taste for good music "Our tastes reveal our character" Few cultivated people care to be thought wholly ignorant of music

Because—it nourishes a right spirit. It is a refining influence, producing right impulses rather than vice and vulgarity

Because—it helps to acquire self-control self-mastership and self-expression.

Because—it is a character builder Our schools and colleges recognize this, and the majority now offer musical courses.

Because—it is a leveler of class Any one may learn music no unusual gifts of mind being necessary the family tree is not inspected the educated and uneducated, rich and poor sit side by side in orchestra and choir

Because—it confers of entertainment relaxation and relief from the nervous strain of the day's work. It has its place in the industrial world as a great humanizing agency putting into American business world and sentiment giving the employee a partnership interest of he belongs to the company band.

Because—The introduction of music in our insane asylums and some asylums has wrought most wonderful transformations in the way of moral uplift and has even restored reason.

Because—according to our psychologists, our mental and spiritual natures need music to give repose and poise sweetness and sensibility

Because—art is meant for joy "In fine music is not only to enlighten the world and express and stimulate the nobler powers of the soul, but also to add to the happiness of the world." Horace Walpole, who had no "ear" for music, said, "If I had children, my utmost endeavors would be to make them musicians, because it is the most probable method of making them happy. It is a resource which will last them their lives it depends upon themselves not on others it amuses and soothes" and we may add, it elevates and inspires.

Because—Since music is a language which is understood from infancy to old age it is a potent factor all through life.

Beauty Through Wrist Action

A Study of Tonal Effects for Piano Students

By CLEMENT ANTROBUS HARRIS

WHILE IT WOULD BE a mistake to say that or the training of pianists too much attention is given to the development of finger touch, it is deplorably true that far too little attention is devoted to the cultivation of wrist action. This is the case not only in regard to teachers who neglect preliminary training altogether, but also with many who are skillful and painstaking where a purely digital technic is concerned. And among those who do give attention to the matter two errors are by no means uncommon one is the mistaking of a pseudo wrist action for the real one and the other consists in ignorance or neglect of the fact that, to acquire a true technic the wrist must be exercised in three quite distinct ways

Let us consider these in the order of their importance.

1 *Vertical Movement*

IN THIS the hand moves up and down as though hinged at the wrist describing a section of a circle on a vertical plane. The common mistake just mentioned applies to both the ascending and descending movements. In the latter true wrist action is apt to cease the moment the finger touches the key the depression of the key being done by finger action and after this instead of the hand being raised purely by wrist action, it is given a send off by finger pressure on the key the action being similar to that of a swimmer springing from a diving board Care should be taken that the key is depressed and that the hand is raised purely from the wrist. This must be on no account taken to mean that the hand is to fall heavily on the keys, producing a hard tone. The touch must be controlled just as much (so as to be capable of varieties of tone) when it is produced by the wrist as when it is produced by the finger

But the most common fault is to practically not using the wrist at all, but playing from the forearm. Many students do this and imagine that, because they raise the hand high above the keys, they are practising wrist action! When the hand is properly thrown back upon the wrist it stands nearly not quite, at right angles to the forearm. A convenient way of demonstrating this is for the teacher to take the pupil's wrist between his third and first fingers, then to raise his forefinger and direct the pupil to raise his hand till the knuckles touch his (the teacher's) forefinger Then let it fall and raise it again. This will insure that the forearm is stationary and that the raising movement is purely from the wrist joint. And illustration (Figure 1) will make this plain.

FIGURE I

The home student can practice this exercise by himself, though it is a little awkward to do so. Take the wrist of the left hand between the first and fifth fingers of the right hand raise the three intermediate fingers of the latter, and then raise the left hand from the keys till the knuckles touch the three fingers of the right hand. This of course should be done several times and the hands alternated since one hand needs wrist action as much as the other

When wrist exercises have been neglected, it will be found that a very little real wrist work will make the wrists ache. Yet much of this is needed to make thoroughly strong and supple wrists There fore exercise should be short and frequent. On this account it is a great advantage that a piano is not necessary for the purpose. Wrist action can be practiced on a table, or to say flat surface with an edge over which the hand can droop Let the forearm lie on the table, with the hand hanging down over the edge. Now simply raise the hand as high as it will go and then lower it, at first slowly, and afterwards increasing the pace till the hand flies. Then exercise the other hand, taking care of course, in both cases to see that the forearm is not allowed would be completely wasted in "twirling one's thumbs" Vertical wrist action is necessary chiefly in octave passages *staccato* double thirds and sixths and successions of first inversions such as the well known instances in the *Allegro Assai* of Beethoven's "Sonata in C Major Opus 2, No. 3" But it will be found that the strength and suppleness gained by the practice of wrist action will enhance immensely ones general technic, and particularly in the crossing the hands.

2 *Lateral Movement*

IT WOULD be almost impossible to exaggerate the importance of the thumb in pianoforte playing. It is the pivot of the hand on which the rest turns Without it it would be impracticable to play more than four consecutive notes *legato*. And yet, strange to say it was not used for centuries after clavier instruments were invented nor was the little finger. Long passages were played by successions of three notes by the second, third and fourth fingers. J. S. Bach was one of the earliest writers to make an adequate use of the thumb

Consequently it would be almost impossible to exaggerate the importance of developing freedom and ease in the lateral and rotational movement of the hand from the wrist for this greatly assists in passing the thumb under the fingers and the fingers over the thumb In the former case the middle finger under which the thumb passes (generally the third or fourth acts as a pivot and the wrist and forearm move in a horizontal plane outwards, that is towards the side on which the little finger is or in other words, the right hand moves in the direction of the top of the keyboard, the left hand toward the bottom. Figure three will explain what is meant, and also show how exercises may be devised to acquire dexterity in this line of wrist action. Thus we may use Ex. 1a for the right hand and Ex. 1b for the left hand

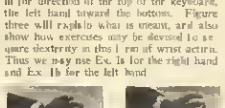
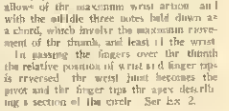


FIGURE III

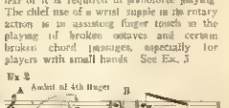
The movement is a combined one of thumb and wrist the former moving under the fingers as the wrist moves outward In the case of such a wide stretch as that here given—an octave—the movement of either thumb or wrist singly would not be sufficient. Both must be employed. The exercise should be practiced in two ways in arpeggio form as here written which allows of the maximum wrist action and with the middle three notes held down as a chord, which involve the maximum movement of the thumb, and least of the wrist

In passing the fingers over the thumb the relative position of wrist and finger tips is reversed the wrist joint becomes the pivot and the finger tips the apex describing a section of the circle See Ex. 2.



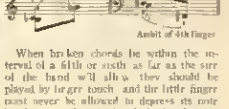
3 *Rotary Movement*

IN THIS action the pivot is at the joint of the forearm and its outer terminus is the tip of the middle finger and the wrist functions simply as part of the forearm It cannot move without it. The movement is entirely distinct from those previously described, being rotary and it can be carried further than the others being possible to the extent of half a circle This is demonstrated when the hand is held with the palm turned downwards and knuckles up, and the positions are then reversed Em though *more* of a circle can be described in this way than vertically or laterally *less* of it is required in pianoforte playing The chief use of a wrist supple in its rotary action is in assisting finger freedom in the playing of broken octaves and certain broken chord passages, especially for players with small hands See Ex. 3



When broken chords lie within the interval of a fifth or sixth as far as the size of the hand will allow they should be played by light touch and the little finger must never be allowed to depress its note by throwing the weight of the hand on to it The playing of the note must be always by purely muscular action. But in passages of greater extension a rotary movement of the wrist will be found an invaluable assistance in fact almost indispensable

Like vertical action both lateral and rotary movements can be practiced without a piano or any apparatus For lateral practice simply move the hand on a horizontal plane, to and fro as far as it will go—it will not be very far The forearm must of course be kept perfectly still. For rotary drill, turn the hand first with the little finger down and then with the thumb down, as illustrated in Figure 3

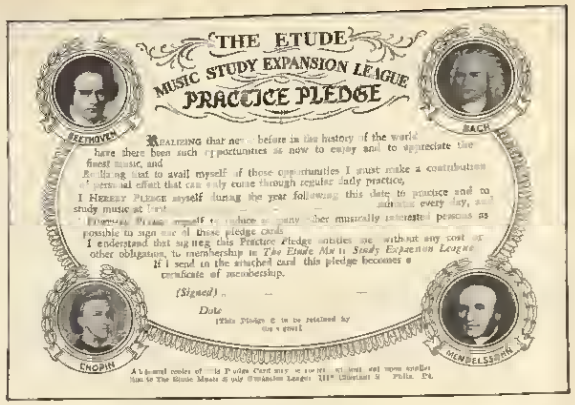


A regular practice of these movements and finger studies will gradually add greatly to the technical resources of the hands.

PIANO SALES SOARING

A manufacturer of pianos has just written us that his sales this year are thirty percent more than last year 1934 was ahead of 1933 and 1933 was ahead of 1932 This is fine news, which is corroborated by many other manufacturers If any Etude reader should meet one of those tenacious pessimists, who have been contending that the sales of pianos have been diminishing, please feel assured that the piano manufacturers are more gratified this year than at any time in a decade The piano, by the very nature of things, must remain as the backbone of all serious music study, in the future as in the past.

This Practice Pledge has Inspired Thousands to New Efforts



Join The Etude Music Study Expansion League Without Cost

Etude Music Study Expansion League

Revolutionizing American Musical Progress

Never did the saying "Tell oaks from little acorns grow" apply more dramatically than to the splendid and surprising development of the idea put forth by The Etude Music Study Expansion League in the form of the "Practice Pledges."

Many thousands have already signed these pledges and teachers in all parts of the country who have adopted the plan, report most excellent results.

Local Centers of Music Study, as described in The Etude last month are springing up in towns and cities and this movement is one that promises a rebirth of actual work at the piano.

An advisory board consisting of outstanding composers, conductors, virtuosi and teachers in various sections has endorsed the idea with great enthusiasm. The Etude Music Study Expansion League will gladly send its pledge cards gratis to teachers leaders and students who desire to take advantage of them. Some enthusiasts have even had their signed pledge cards framed as marking the day of rebirth in their musical study.

Those who have already agreed to serve on the National Advisory Board of The Etude Music Study Expansion League are

An Inspiring Advisory Board

Eminent Music Leaders Everywhere Enthusiastically Endorse League

Irl Allison
New York City
Harold Bauer
New York City
Mrs. H. H. A. Beach
Hillsboro New Hampshire
Franz C. Bornschein
Baltimore
Felix Borowski
Chicago
Charles N. Boyd
Pittsburgh
Robert Braine
Springfield Ohio
Mrs. Noah Brandt
San Francisco
LeRoy V. Brant
San Jose California
Robert Braun
Pottsville Pennsylvania
Albert Edmund Brown
Ithaca New York
Harold L. Butler
Syracuse
Frances Elliott Clark
Camden New Jersey
Mrs. Evelyn Fletcher Copp
Boston
Nellie C. Cornish
Seattle
Lynn B. Dana
Warren Ohio
Henry Purmort Emmes
Claremont California
J. Lawrence Erb
New London Connecticut
Wm. Arms Fisher
Boston
Henry S. Fry
Philadelphia
Leopold Godowsky
New York City
Percy Goetschius
Manchester New Hampshire
Rudolph Ganz
Chicago
Karl W. Gehrkens
Oberlin Ohio
Wallace Goodrich
Boston
Karleton Hackett
Chicago
Henry Hadley
New York City
Clarence G. Hamilton
Wellesley Massachusetts
John Louis Haney
Philadelphia
Howard Hanson
Rochester
J. G. Hindarer
St. Paul
Edward Ellsworth Hipsher
Philadelphia
John A. Hoffmann
Cincinnati
Edwin Hughes
New York City
Mrs. John Alexander Jardine
Fargo North Dakota
Alberto Jones
Philadelphia
Vladimir Karapetoff
Ithaca New York
Edgar Stillman-Kelley
Oxford Ohio
Mrs. Edgar Stillman-Kelley
Oxford Ohio
George L. Lindsey
Philadelphia
Mrs. Edward MacDowell
Peterborough New Hampshire
Guy Maier
Ann Arbor
William MacPhail
Minneapolis
Mana-Zucca
New York
Howard E. Pratt
Walla Walla, Washington
James T. Quarles
Columbia Missouri
Peter Hugh Reed
New Gardens New York
Theodore Rich
Philadelphia
Albert Riemenschneider
Berea Ohio
John W. Schaum
Milwaukee
E. Harris Shaw
Boston
Walter Spry
Spartanburg, South Carolina
John Thompson
Kansas City Missouri
Bernard Wagness
Boston
H. S. Wilder
West Newton, Massachusetts
John M. Williams
New York
Frederick W. Wodell
St. Petersburg Florida
W. C. Woods
Wilmington Delaware
Francis L. York
Detroit

Other names of outstanding music workers will be published later

Anyone can secure without cost in any quantity, the Practice Pledge Cards shown above by writing to The Etude Music Study Expansion League 1712 Chestnut Street Philadelphia Pa.

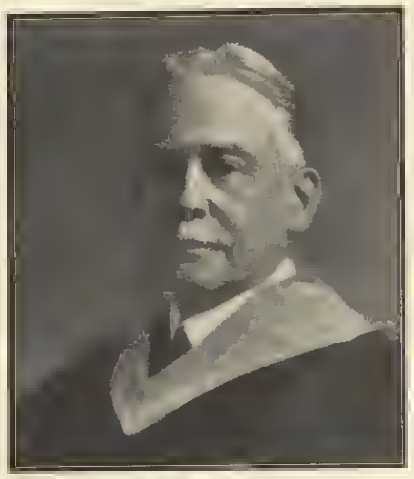
Have You Got Rhythm?

Being a Practical Way to Teach the Uneven and Compound Rhythms

By Francis L. York, Mus. Doc.

GEORGE GERSHWIN, one of the Broadway kings of rhythm whose Rhapsody in Blue, piano concerto and other compositions he has written for him the enthusiastic applause of many serious musicians including Dr. Walter Damrosch, feels that his best popular tunes—and he has written dozens of successes—is "I've Got Rhythm." From this many people have come to hold the belief that rhythm is essentially a gift. "You have it or you do not have it." Just as one has black or blonde hair, gray or brown eyes. As a matter of fact all rhythm must be learned and its intricacies can be taught to anyone who has the patience and will take the time to develop it. Rhythm is nothing more than the proper application of accents.—EDITORIAL NOTE

* * *



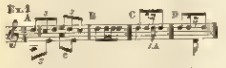
FRANCIS L. YORK

FRANZ LISZT used to tell his pupils that when they wished to accent a note they should think of it exactly as if they pounded a finger at it. This of course is a graphic way of saying that in playing one should concentrate his attention on the significant tones, giving them prominence while all the others are, for the time being more or less subordinate to them. Herein lies the secret of conquering the difficulty of playing compound or uneven rhythms such as two notes against three, three against four and so on. The prominent accented tones must come strictly in their places, the unaccented tones, although they too, must come at the right time are not, for the moment, what the player is concerning himself about.

There is but one compound rhythm that can be satisfactorily analyzed on a mathematical basis, that is where one voice or part is to play two notes against such uneven groups as three, five or seven in the other part. As this problem is the one that we most often have to solve, let us take it first.

Suppose we have the following to play from Beethoven

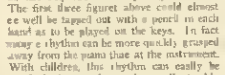
Ex. 1



Now the least common multiple of two and three is six and it would be easy to figure out the relationship of the notes in the right hand to those in the left that is on which sixth of a beat each tone should come. Those in the right hand must come on the first, third and fifth sixths of the beat, those in the left hand, on the first and fourth sixths of a beat. Thus the passage might be counted for the right hand—*One and, two and, three and* for the left hand—*One and, two and, three, and.* Students often are able to get this rhythm by this method but a still more satisfactory and practical way is as follows. First teach the pupil—or one's self—to play the rhythm in Ex. 1b a great number of times with the right hand. Then use the left hand to play the second sixteenth note as in Ex. 1c. Then play the second sixteenth note as before below with the left hand as in Ex. 1d. Play each figure a number of times impressing the rhythm on the mind.

Then play the following at Ex. 2a and Ex. 2b. Finally play Ex. 2c [illegible] rhythmically the same as on [illegible] Ex. 1e

Ex. 2

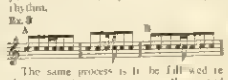


The value of this method lies in the fact that the student is first taught the real rhythmical relation of the notes, without regard to what notes are to be played and then he applies this rhythmical feeling that he has acquired to the passage in hand. The first three figures above could almost be well be tapped out with a pencil in each hand as to be played on the keys. In fact many a rhythm can be more quickly grasped away from the piano than at the instrument. With children, this rhythm can easily be taught by having the pupil to walk steadily about the room counting *one two three* to his steps and then by teaching him to clap his hands together on *one* and on the *and* after *two* half way between *two* and *three* while he continues his steady walking and counting.

In playing this rhythm of two against three no matter which part has the melody or should, at a matter of interpretation, be given the prominence, the part which has the group of three notes must always take the lead. It must be given greater prominence in the player's mind, the rhythm of two must always "take the cue" from the rhythm of three. After the rhythm is once mastered, emphasis can be given where it properly belongs and the proper proportion between melody and accompaniment [illegible] observed.

The rhythm of two against five as in Chopin's fifth [illegible] of two against seven, as in Fantasie in Schumann's Carnaval should be worked out in precisely the same way. In the first case the third portion of the beat (the third) note of the quintuplet is divided into halves the left hand taking its second note (the half of the beat) exactly on the second half of the third note of the right hand. Practicing the rhythm in Ex. 3a will be found helpful just as Ex. 1 was helpful with the simpler rhythm.

Ex. 3

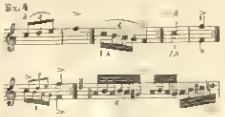


The same process is to be followed in the case of two against seven—the second note of the group of two comes in the last half of the fourth note of the other hand—Ex. 3b

We often find a rapid run in which the notes increase in velocity (are of smaller value) as we reach the end of the passage. This, of course is done in order to increase the excitement of the passage. It practically amounts to an a *rallentando*. Here as Liszt said, we must point our finger at the last note and rush on to it so as to reach it on the emphatic beat—or possibly even a little earlier. We are not concerning ourselves about the exact length of the notes, whether they are precisely one third, one quarter or one-fifth of a beat or exactly how they come in relation to the other hand but like St. Paul "we press onward toward the goal."

Now we should have the same attitude of mind when we play the more complicated rhythms of three against four, five, seven and so on (four against six is, of course the same as two examples of two against three). No such process as I have recommended for us in the rhythm of two against three, five, and so on can be used here as the relationship between them is too complicated involving the least common multiple of three and four, three and five, and so on. Let us then return to Liszt's phrase, "use your attention on the accented notes and make the others come to them." For example play the following a number of times with a strong accent as marked

Ex. 4

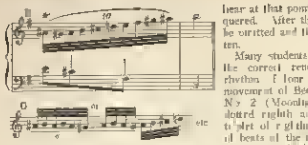


This gives the feeling for the desired rhythm and can be applied later to the passage in hand. The same method should be used with the other rhythms of three against five or four against five and so on. In all these cases the most important thing is to get the feeling for the accented notes first and then to use that feeling in playing the particular passage one is studying. One should never try to think two rhythms at once that is never try to think two and three, or three and four at the same time.

Passages which apparently employ more complicated rhythms, such as six to thirteen (as in Chopin's *Nocturne Op. 15*) are usually more difficult in appearance than in reality. For instance Chopin writes a septuplet (group of seven) against two but Paderewski plays it by dividing the beat into halves playing a group of three on the first half and a group of four on the second half. Where it seems necessary to spread the group evenly over the beat the method suggested above is the best. Thoroughly learn the group as a whole, then make it move directly to the following note playing the latter with a strong accent and ignoring the mathematical relationship of one hand to the other. It is particularly important in all such cases that the player shall fix his accent strongly on the note that follows the group—the following accented note—and that he shall allow no hesitation or delay in coming squarely and strongly upon it.

Long runs containing an uneven number of notes generally will divide themselves into more or less even groups in such a way as to bring the notes in the two hands together on a consonance or on an easily explained dissonance. That is the bar music structure and harmonic progression must be logical and satisfactory as here shown

Ex. 6



Usually the last note of a measure is prolonged full left by degrees so that the culminating note on which the line of melody runs is changed from equal to down or from down to up; this note will be played exactly with a note in the other hand no matter what the rhythmical grouping may be.

Sometimes at the beginning of a group of uneven length we find a trill or a mordent. This invariably will change the rhythmical length of the notes in the group. For example, in the Chopin *Nocturne in E minor Op 72 No 1* we have bar 56. Evidently the passage must be played as in bar 56, as it is manifestly impossible to play any kind of a trill and then play ten notes of even length.

Where rhythms are compounded and certain notes of one group are omitted as for example using the rhythm of two against three but in place of notes introducing one or more rests, as in Grieg's *To Spring* or in Thome's *Simple Aveu*, or where two notes are tied as in Schumann's *Farewell* from the Forest Scenes," the problem is greatly complicated, as it is much more difficult to think and to hear with the inner ear a pulse or a part of a pulse where no tone is played. In such cases it is best at first to supply a note in place of the rest or tied note giving the ear something to hear at that point until the rhythm is acquired. After that the superfluous note may be omitted and the passage played as written.

Many students have difficulty in getting the correct rendering of the compound rhythm of four against three in the first movement of Beethoven's Sonata Op 27 No 2 (Moonlight). Here we have a dotted eighth and a sixteenth against a triplet of eighths. If we reduce fractional beats of the eighths and sixteenths to common multiple we have twelfths of a beat the first note in the right hand having three twelfths of a beat the second note having three twelfths of a beat. In the left hand each note is equal to four twelfths of a beat. Thus it will be seen that the sixteenth note is a fractional distance of only one-twelfth of a beat from the last note of the triplet, but is not a distance of three-twelfths of a beat from the following note in the melody—three times as far. So in playing the rhythm, if the player will bring the sixteenth note very closely after the first note of the triplet, he cannot be very far wrong. Playing the sixteenth note as if it were one half of the value of the eighth notes of the triplet is wrong—and, even worse than wrong, is bad taste. It is just possible that Beethoven meant to have these notes played *together* so that was a compliment paid not long before his time but I hardly never heard a great artist play them that way.

The true musician will always try to discover the rhythm of the composer and to interpret the composition so that his thought may be made as clear as possible. He may be confident that the most musical way in which he can play the work will be the one that the composer intended, even though the composer's way of putting his thoughts on paper may not always have been strictly correct.

Fifty Years Ago This Month

Dr. Albert A. Stanley one of the most learned of American Musicians of his time and long the head of the Department of Music of the University of Michigan wrote in The Etude.

To the conscientious teacher who is desirous of stimulating thoughtful study as to music in the pupil a *personal interest in music itself* as well as an ambition to acquire that mastery over technical difficulties so primary an essential to success, it is always a delight to seek so to present the subject as that the reasonableness of substance upon careful study of technical difficulties shall be apparent.

It is a happy omen for the progress of music teaching in this country that, in the technical study of the instrument more and more attention is being given to a systematic application of the principles which forming the basis of successful construction, as such must apply under all ordinary conditions. It should be the aim of each and every teacher to be cognizant of all such honest attempts to perfect methods as the work above mentioned, and to consider carefully whether it is not possible to follow out the line of treatment thereon suggested, even more fully.

"To do this with any assurance of success the teacher must be willing in submit to a tax upon the inventive powers as well as a test of patience to a degree entirely commensurate with the desirableness of the end to be attained. Much of the dread with which a pupil takes up a new difficulty may be wholly or at least to a great degree dissipated by a concise analysis of its peculiar characteristics derivation, and its relative to something which has been recently studied while a careful explanation of the reasons for the fingering as determined by the construction of the hand, is consistency when compared with other passages of a somewhat similar nature or as applying certain general rules of fingering coupled with a demonstration of an practical use may make of what would otherwise be an irksome task not only an attractive one, but it may also induce a spirit of mastery into the reason of things which will be of inestimable value in future study.

"It is does nothing more it will make the pupil feel that there is not an impassable gulf between the teacher and himself and, moreover no one thing will more surely encourage study or secure beget mutual confidence than such a recognition of the pupil's intelligence as is implied by a thorough explanation of technical formulae as suggested above. Great care should be taken that the explanation does not become too technical and the simpler way is always the better."

It is not only ideas and emotions that we get from music but also harmonies of tones and combinations of rhythms that mingle into a single beauty. These brings us those strong and beautiful dreams of humanity which have led every age and made men more than human. Music gives us the experience of man's greatness and has ever led men to feel the nobleness of life to gallantry and zeal in faith. It should be appreciation of music is a moment all ourselves and human beings. It is only through music that we can realize the greatness of men and our own possibilities.—Harry Kaminovitch.

RECORDS AND RADIO

By Peter Hugh Reed

This weekly musical education program, called "Understanding Music," which Howard Barlow conducts on Tuesdays at 6.30 P M E S T (Columbia Broadcasting System) has brought most gratifying response from music lovers throughout the country. And well it may for it is the only program on its kind which comes in an hour when the greatest majority can enjoy and profit by it. This program is excellently planned.

Columbia's recording of Bach's "Art of the Fugue" is not only an outstanding contribution to the two hundred and fifteenth Anniversary of the master's birth being celebrated this year but it is also one of the most notable additions to recorded music ever made. The "Art of the Fugue" was written in the last two years of the composer's life, and it represents his century at its greatest. It is a treatise on logical counterpoint—the most fertile and expressive polyphonic of all kind ever created which proves how completely Bach was master of the science of music.

Bach did not live long enough to indicate by what instrument he intended this interesting music to be played. Various arrangements have been made from time to time but none perhaps which more suitably expresses the spirit of the music than the string quartet arrangement made by Roy Harris and M. D. Herice Norris which the Roth String Quartet plays for Columbia (set 2 5). The Roth's have gone to Bach's genius in this consummate interpretation for the preparation of which we are told, they took over two hundred hours.

It was a happy thought on Columbia's part to record Bach's Flute Sonatas. Number 1 and 6, for we hear too little of this kind of music now days. These sonatas are works of great inspiration—serene in their tonal beauty expressive in their poetic mood. Georges Laurent solo flutist of the Boston Symphony and Harry Cumpson well known pianist are the artists who perform these works (Set 203).

Edwin Fischer the German pianist in his many records issued this past year reveals himself as a competent musician and a successful recording artist whose chief attributes are a sympathetic tonal quality and a fine phrasing style. Mr. Fischer is earnly concerned with feeling. For this reason his playing of Bach stresses motion rather than meaning. In the case of the Phonograph this manner of interpreting Bach will appeal to the many rather than to the few for such music, being intended for uninterrupted listening must flow easily and freely. Those who are interested in implication or analysis can find mid enrichment by following the printed page. Among Mr. Fischer's Bachian recordings are the first twenty four of the Forty eight Preludes and Fugues (he will record the other twenty four later) and the "Concerto in D Minor" for piano and strings (Victor set M252).

The Pro Arte String Quartet who have been heard this season in a series of memorable broadcasts of Beethoven String Quartets (over the Columbia Broadcasting System) have given us fine performances of two of Mozart's lovelyest chamber works—the "Quintet in G Minor K 516, and the Piano Quartet in G Minor K 478 (Victor albums M190 and M251). In the first set, they are assisted by Alfred Holday as second violist and in the second three members of the quartet are assisted by the eminent pianist Artur Schnabel. These works are often spoken of as representative of the "genius" Mozart, the and voiced singer of subjective beauties. The recording in both instances is very good.

Another outstanding performance of a Mozart chamber work is that which the Budapest String Quartet gives in Victor album M222. The work is Mozart's "String Quartet in D Major" K499 which is said to have been written to please public taste. Considering the merits of this quartet it certainly speaks well for public taste in Mozart's day. The buoyancy of the work with its underlying note of earnestness recommends it to the attention of all music lovers.

Beethoven's *Grand Fugue Opus 133* which was originally intended as the finale of his "Quartet Opus 130," comes to us in a vital and expressive performance by the Budapest String Quartet (Victor disc 8586-T). The Budapest group always and their performance of Opus 130 with the *Grand Fugue* rather than with the *Rondo* which Beethoven put there at a later date. In their recording of Opus 130 (Victor set M157) the Budapest group omitted the *Rondo* intending that this recording (the *Grand Fugue*) be used instead to end the work.

Menuhin, the violinist, and Menuhin the pianist—brother and sister whose combined ages are only thirty-one aim to give a perfect performance of Schumann's "Sonata in D Minor Opus 121" which, because Schumann willed it so allows the pianist's artistry to shine more brilliantly than the violinist's. The recording is excellent as this set (Victor M235).

Only a composer with essential ability could have done what Handel did in his "Farewell Symphony." It appears that during the time when he was Prince Esterhazy's musical director musicians wanted a holiday which the Prince was disinclined to allow them. Accordingly Handel wrote his so-called "Farewell Symphony" in the last movement of which the various instruments cease playing one by one until only two violins are left. On the occasion of the symphony's initial performance as each instrument finished, its player blew out his candle and silently left the room. The case is said to have succeeded in altering the Prince's mind. The recent recording of this work issued by Columbia (Set set 205) is a doubly welcome one firstly because this symphony is one of the composer's best, and secondly because Sir Henry Wood conducting the London Symphony gives it a careful and comprehensive performance.

We are to be congratulated on their prompt recording of Rachmaninoff's newest work—Rhapsody on a Theme of Paganini for piano and orchestra (set M250). This is a brilliant dramatic and highly poetic work founded upon Paganini's Twenty fourth Caprice. It is the same theme which Brahms also used for his famous Variations on a Paganini Theme for piano. Rachmaninoff has made a virtuoso work out of this interesting theme quite different, however from the Brahms piece. In the recording the composer plays his work with Stokowski and the Philadelphia Orchestra. The recording here is superlative.

Recommended recordings—Bizet's "Fair Daughter of Perth Suite" played by Beecham and the London Philharmonic Orchestra (Columbia discs 9085-6M). Ravel's Valses Nobles et Sentimentales," played by Coppola and the Paris Symphony (Victor discs 11727-8) and Handel's "Concerto in D" for orchestra and organ, played by Harty and the London Symphony Orchestra, (Columbia disc 68256D).

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Science Aids In Selecting The Right Instrument

By Arvid A. Erickson

Are you wasting your time, money and energy trying the violin, when you should be playing a trumpet or clarinet? Maybe Nature did not intend you to be a violinist, but instead gave you the physical and mental attributes that make for a good clarinetist.

Science which has solved so many problems of human welfare has at last taken cognisance of the waste of time and money and the human discouragements in this blind effort against Nature and is now working out a system to remove the element of chance in selecting the right instrument.

Partly by accident and partly through his own initiative and resourcefulness, a public school music teacher in San Francisco has evolved a method by which he determines with uncanny accuracy, just what is the right instrument for the student.

For more than fifteen years he has been turning out prize winning school orchestras professional musicians and soloists with amazing regularity—largely because he works with Nature in guiding the pupil to the instrument for which he is best suited.

This man is Dr. Charles J. Lamp, now supervisor of instrumental music in the public schools. Years ago, when called upon to organize and train a school orchestra Dr. Lamp undertook the new task really as a school subject.

A clarinet class was among the first to be organized. Sixteen boys presented themselves as candidates for the use of the only two clarinets available, creating a problem as to which two of the sixteen should be awarded the instruments.

This was solved by providing each boy with an individual mouthpiece. Because of the fact that not more than two could study at the same time it was arranged that these two should toot away for forty-five minutes and then give way to two others.

Each boy thus practiced under the same conditions and the same length of time as every other in the class. In other words, the study was "controlled, but the results at the end of the term proved to be surprisingly different.

Dr. Lamp then offered the student who did the best work an opportunity for further instruction on a more difficult woodwind instrument the oboe. Today the boy who stood highest in this group is an oboe and English horn player in the San Francisco Symphony Orchestra and one of the youngest player in that venerable organization.

Experience Teaches

Dr. Lamp's experience in the clarinet class gave him an idea—and with his subsequent studies in psychology and educational data information as well as other fields of educational science he evolved the so called "exposure method with a controlled group."

While the exposure method of determining a student's aptitude has been developed by educators in other fields, particularly by psychologists in shop work and languages this is thought to be the first sustained effort to apply the method in the field of music.

Briefly, the student is placed in a position to demonstrate does rely the presence or absence of a capacity to succeed on any given instrument, and so eliminate the element of chance.

Just what happens to the pupil when he begins to study under this method? First, he registers on one of four sections—strings, woodwinds, brass or piano. The purpose of the controlled try out is thus explained in order that the pupil may have an intelligent conception of the plan and thus gain better cooperation.

Various musical and intelligence tests are administered and then the pupil submits to several physical measurements. During the first few years of the experiments Dr. Lamp brought the camera into play having an expert photographer take pictures of the teeth—three views. These were turned over to a professor of dentistry at the University of California for the purpose in analytic study and rating as to evenness.

Oft quoted opinions published in school handbooks gave the impression that fairly even teeth are necessary for all players of brass instruments but not to those playing woodwinds. Dr. Lamp's studies which include the findings of dental experts indicate just the opposite even teeth are needed for successful instrument performance but have little importance in the case of brass instruments.

Other physical measurements were taken such as the thickness of the lips in order that proper size mouth pieces for students of brass might be obtained. The degree of taper of the pupil's fingers, the ratio of the length to the width being carefully seen to have an important bearing on the student's aptitude for instruments which require digital dexterity such as strings and woodwinds.

With his long experience in this field Dr. Lamp now finds it unnecessary to use the camera or take actual measurements—he merely makes a close personal study of each student.

Ability on Trial

Now for the interesting part, the "exposure" irrespective of physical qualities the pupil is permitted to start in the class which he prefers. If, after the preliminary training the pupil plays a record in attempting an octave of the violin, but obviously does not recognize his error the teacher after several repetitions, is safe in concluding that he lacks that "sense of discrimination" in pitch which is one of the fundamental requirements in a violinist. If on the other hand he plays out of tune but moves his finger either up or down on the finger board until he gets the right note, there is hope. This is only one of the many things the instrument serves.

Those studying brass instruments are given merely the mouthpiece at first, so that the student may give his undivided attention to tone production which is more easily acquired on a mouthpiece alone than on a horn. When this is accomplished the addition of a horn to a mouthpiece is but a natural progressive step.

In the woodwind the clarinet is used for the strings the violin. The use of all the string instruments during the exposure period, among other difficulties, would account the explanation of three fingering sequences instead of one only as well as an added tonal method of bow control, consequently retarding the progress of the group. Once the mistake for strings is found existent in a pupil the transfer from violin to viola, violoncello or double bass requires comparatively little time.

At the end of the term the teacher wants to determine the response of the student's tonal reflexes. She places a sheet of music with one hundred notes, all of equal time value before him and asks him to play this music as rapidly as he can and as accurately. With a stop watch in hand, the teacher keeps tab on how long it takes him to play these notes.

A system of checking and rating errors, together with rather elaborate calculations, has been devised. For instance, if the pupil plays a wrong note but recognizes his error by calling out as he proceeds, this is not rated as heavily against him as if he continues serenely on unaware of his mistake.

This test on the violin shows whether a pupil has good fingering plus intonation. His intonation may be perfect but his fingering not, just enough in which case he might do better on some slower string instrument such as the double bass. Or his fingering may be properly coordinated and true enough, but his intonation poor, in which case he may have better success in the woodwind family or on the piano.

However, that is only one of the considerations. The student enters another class and repeats the exposure test on a different instrument. At the end of this period, another one hundred note test is given. With the clarinet, for instance he must have sensual finger coordination in both hands sometimes as many as nine fingers being used simultaneously to produce a single note.

(Continued on page 305)

Das Dreimadelhaus (The Three Maidens House) where three friends of Schubert, the Fröhch sisters lived. They encouraged the master to write some of his loveliest songs

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

FROM MY CABIN WINDOW

By THEODORE LEBLANC

The Mississippi Valley has the most appealing of months with a part celestial appropriate opening number. The year is at the Spring and men must be fleced be finds not to be fused by the age old miracle of life renewed which makes every byway a burning paradise. Lawrence music seems always to flow with the very pulse of nature and it has much of the thrill and vitality which fills Irish flower through hard and stubborn ground. He is too the charmed and charming interpreter of the great out doors and peculiarly close to the Red Brother who is really the first American. This composer spent most of his summers among the Hills of Minnesota composing resting and communing with Nature. The lyrical the waterfalls and the rustling winds that sweep over the lake country are faithfully echoed in the hills and broken chords of his music and those passages which carry melody mainly have an Indian origin in hill tread and rhythmical control. The composer once told the writer that his spent into his travelling by buckboard through miles over the plains states visiting one Indian tribe after another in his persistent search for original Indian melodies. He explained how difficult it is to isolate these melodies according to our accepted system. I musical notation and how much painstaking care it required to preserve the original charm, naivetés and yet mold them into a musical form which is acceptable and understandable to the white race.

Note the cadenza like introduction to *From my Cabin* It begins Mr. Lemmaire introduces the melody at measure four and carries it in the soprano voice against a broken chord accompaniment of triplets in the left hand. This tempo is *molto con moto* slowly but with motion.

Following the short eight measure melody another cadenza like passage leads to a new theme which is taken a bit farther and modulates through several keys. This wends its way by means of still another short cadenza to a recitative of the first theme of which here heard in octave lower and played in doubled notes.

Finally the left hand part of this piece separately so that the very considerable jumps may be made smoothly and with no suggestion of encroaching upon the theme. Slur the right hand sixteenths exactly as marked in measure twenty. Pedal and expression marks are plainly indicated and should be conscientiously followed so that Mr. Lemmaire's musical ideas may find expression in the performance.

IN OLD BROCADE

By CLIFFORD LEMMON

The air of this minuet is borrowed by Mr. Lemmon from an old song still occasionally heard on the recital platform, it has *Love is kind*. Its tripping and coquettish measures readily adapt themselves to the steps of the minuet and the little further suggests the atmosphere of courtliness which should pervade the performance of this simple minuet.

Play it first of all with delicacy and imagination never allowing the *forte* to become too robust. Note the change in dynamics indicated—the first two measures *mezzo forte* the next two *piano* and so on. Make the distinction between staccato and legato extremely sharp. Forearm *staccato* is suggested as offering the most ease of performance as well as the peculiar crispness and charmingness with the use of wrist *staccato*. Of course the most subtle *staccato* can be round by unwise use of the pedal. If the pedal is to be used here at all it must be employed with the utmost discretion. It would be well for teachers to forbid the use of the pedal to most students in this number. In the second section key of E major beginning after the double bar (measure 16) the left hand is *legato* for the first six measures while the right trips along daintily in double notes. Here again the dynamics are important with the first six measures being played *mezzo forte* and the next two *piano*. The theme is repeated, *forte* until the final measure are reached (31 and 32) where *piano* and *staccato* are again in force. After a return to the beginning D.C. a jump is made at the end of the 15th measure into the Coda. Phrasing is important at this point. Observe that the first three notes of each measure of the coda are *legato* followed by staccato nightly played with swells and diminuendos as directed.

WISTERIA

By H. ENGELMANN

The name Engelmann has become by word among piano teachers. Certainly a generation ago he was the standby of many teachers the country over. There has probably never been a more prolific writer his opus number being in the high hundreds. *Wisteria* is of the type beloved of amateurs in the gay nineties and indeed is still a favorite with those whose tastes incline toward so called salon music.

Wisteria bears the sub-title *Intermezzo* and opens with an introduction in which the theme is carried in the left hand in descending half notes against a simple accompaniment calling for a bouncing right hand work. The first four measures of the introduction are to be played rather boldly and answered by a repetition an octave lower played *pianissimo* and as the last notes are *staccato*.

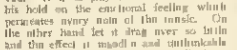
The final theme begins at measure nine and is played *Pianissimo* and *Legato*. This theme should have a certain rubato which is so indicated in the text. At measure ten a sharp release should be made on the second beat in the right hand followed by a heavy accent on the third beat. This procedure is repeated at measure twelve. Take care to "roll off" the right hand groups of three at measures fourteen and sixteen. The accented sixteenth at measure twenty two should be played in the same manner as group notes. The second theme in the relative minor—or E minor—opens vigorously in unisons divided between the hands. The two measures which answer are made up of staccato eighths which demand wrists work. The entire section is played *sempre staccato*. The concluding four measures thirty seven to forty inclusive build an important climax to a huge climax on the final chord which is held for a long pause. The *D.S al finale* is indicated.

INTERMEZZO

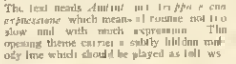
By J. BRAHMS

The name of Brahms is the last to that great and shining triumvirate of B's—Bach Beethoven, Brahms. Brahms is a Bach Beethoven, Brahms. Brahms is a modern, comparatively speaking and according to the calendar but his themes *divine* works have the character and treatment which place him in the rank of the classicists. Brahms is often spoken of as "the philosopher" and whether this or because he turned the degree of Doctor of Philosophy or because his music induces a philosophic mood is a question. The depth and profundity of Brahms is apparent even in his smaller works of which this *Intermezzo* is an excellent example. All of his music reduces thought.

In the performance of the *Intermezzo* perhaps the first thing of importance to consider is tempo. Tempo is never unimportant but in this particular work it is vital. If it is played too fast one loses his hold on the emotional feeling which permeates every note of the music. On the other hand let it drag ever so little and the effect is maudlin and unthinkable in connection with the name of Brahms. The text reads *Andante con Tempo e con espressione* which means at tempo and expressive. Note the *espressione* which means at tempo and expressive. This opening theme carries a subtly hidden melody line which should be played as follows



This last is established in the third bar to measures 22 and 23 which [illegible] in expanded into sixteenth [illegible] voice of Brahms



Pleasure in deep resonant legato at the same time keeping the tonal level *pianissimo*. These directions are easy to grasp but to carry them out requires special preparation on the part of the performer. Phrase and pedal exactly as marked. Give special resonance to the tied notes indicated by doubled tails in an action that the melody line constantly changes in thickness and this is particularly apparent in this number. Such minutiae changes are too subtle to be marked and the matter of treatment is therefore one for the individual to work out. It is assumed that a pianist who attempts to play this composition has an advanced sense of melodic treatment.

The edition presented by THE ETUDE is a particularly fine one. All major effects are clearly indicated and go far to guide the pianist in forming a conception of the piece as a whole. Observe carefully measures 35 36 and 37 where action music takes place a unison should be handled in such manner as not to intrude upon the harmonic progression which enfolds them. Read carefully how the *adagio* beginning at measure 72. This section is treated in the least the effect of solemnity is utterly lost and the result ponderous to the max. Play the last three measures very deliberately with *pianissimo* touch and let them fade away into nothingness.

This is deservedly one of the most played "intermezzi" of Brahms and will prove a valuable addition to any pianist's repertoire.

INDIAN MEDICINE MAN

By ADA RICHTER

Miss Richter's *Indian Medicine Man* is a piece for first graders. Most beginners of this age are intrigued by Indian tunes and this one is readily mastered lying as it does conveniently under the hands. The last bond holds the same position throughout, the open fifths suggesting the beating of the mysterious tom-toms. The right hands carries the melody or heavily accented notes and to add to the interest we are assured that the words are taken from authentic Indian yells.

Keep the tempo rather steady and play the entire piece in dance style. Here is a piece made to order for boys. It should prove an attractive addition to the late Spring recital program. Have the younger learn the words as well as the music. The repeated D's at the end for example will be played less staccato musically at the young performer realizes that they are the "Ha Ha's" of the text.

LITTLE MOCKING BIRD

By MILDRED ADAIR

This little second grade number is designed to assist pupils to develop the proper playing of grace notes and repeated notes. The grace notes in the opening theme are to be snapped off clearly and played almost simultaneously with the principal notes which follow. In the second theme—subdominant key—the repeated notes should be played with a finger plucking staccato. This will be found to more clean repetition and avoid the sickening effect of the hand which the notes are being played.

MAJORS AND MINORS

By ANN SCOTT

This little study in major and minor triads which Miss Scott has written can be used very effectively for ear training. The words cued in the music tell the children that Major chords are Happy Minor Chords are Sad—not at all a bad basis upon which to build the recognition by ear of the major and minor chords and minuet. The first section of the little poem is given over to the progression of major and minor triads while the second section which follows presents the same triads this time in the form of broken chords. Too much importance cannot be attached to the matter of ear development among piano students. The tendency of many is left to listen and to play entirely by eyes rather than to use the ear a procedure which militates against tonal and rhythmical nuance later on.

A WOODLAND CONCERT

By LOUISE E. SIMS

Obviously built on the five finger group this grade one piece may be used effectively for rote work if desired. The left hand is required to play only two broken chords throughout—this major tonic and dominant seventh chord. Words are supplied to help create atmosphere.

(*Continued on page 320*)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials or a furnished pseudonym will be published.

Work for a Small Beginner

My little girl has just turned two years old. She has finished "Stories Time for Every Day" "My First Method in the Piano Class, and other simple materials. What books should I use next?

She plays the scales of C G and D major. How much longer and what would you advise for her? She transposes from C to G, and has played in one recital. She reads easy materials at a moderate speed, and will carry her studies in the whose the average child in musical ability? Have you any suggestions as to pieces or ear-training? —Mrs. L. A. Lee

With her bright mind and evident musical talent she should soon be ready for "Happy Days in Music Play" and after that for "Twelve Piano Etudes for Young Students," by Bilbro. Few weeks you might write us a music blank book each week some exercises that are especially adapted to her fingers. Also give her practice in ear-training by playing her to write down short melodic progressions like those which occur in the exercises or piece that is studied. Transposition is a good thing for her to cultivate.

A Tiny Girl Pupil

I have just acquired a tiny girl pupil, only five years old. Am using with her Williams "Tunes for Tots" Can I use other lessons also can pictures number 12 and number 18 without arrangement? Counting eighth notes and singing. Of course this is not by rote. She is too small to realize of diatonic notes, and so forth. Today I had her green and white keys C-D-E-F-G, with each hand alone. Please advise me how to proceed from now on.

I am sending a program of my last recital, to show the results of my work with pupils over six years of age.—Mrs. A. T. B.

I think that the very thing to give your pupil is the book "Happy Days in Music Play." This is filled with pictures, stories and games well adapted to her tender years. A shorter collection which you may like to use with, or in place of the other is entitled "Playtime Pieces for Children." Either of these books may be procured through the publishers of THE ETUDE.

On the interesting program which you sent, I especially like the introduction of duets, tiny con and two pianos also the reading of a biography of Haydn, which is listed as "the best prepared paper for the Beethoven Music Study Club for the year 1933." The most dangerous feature of such a long recital program is its monotony—which you seem successfully to have avoided.

To Cultivate Expression

A girl of eighteen who has not been taking musical lessons for several years, but who has been playing at church and for a dancing school, wants me to teach her. She has a strong touch and considerable technique, but very little expression. I may give her the third book of Czerny Liebling Studies "Octave Studies and Bach's French Suites." Are needs more sightreading studies. Please suggest studies and pieces. I think she can master sixth and seventh grade work, probably the latter.—L. R. L.

Evidently this pupil needs to cultivate variety of touch and expression. For this purpose I suggest that you give her some of Heller's "Studies Op. 46" which require plenty of humor and delicate phrasing. Along similar lines and somewhat more difficult, I may mention Foote's "Nine Etudes Op. 27" and Chopin's "Preludes, Op. 28."

To further her musical sense as well as her technic I may add the following pieces:

Heisberger *Ballade, Op. 7 No. 1*
Arensky *Consolation Op. 36 No. 5*
Rubinstein *Fourth Barcarolle*
Rachmaninoff *Prelude in G Op. 32 No. 5*

In this practical age, it may be well to encourage her reading of good poetry—Tennyson, Shelley, Browning, and the like. If she can only be inspired to translate this into musical expression the game is won!

Perpetuating Mistakes

I have a boy piano pupil, about seven years old, and he plays second to third grade music. Now this is my problem. He plays from the first time he goes over them practically as well as he does after two weeks of practice. He practices at least an hour and fifty minutes a day here supervised. He prefers musical ditties, and he seems to play them pretty well. However, he makes the same mistakes, hesitates in the same places, and in general plays as badly after two weeks of the same piece as he does when he plays it for the first time. What do you suggest that I do?—R. F. T.

Be sure that the boy's first experience with new material which is so lasting is absolutely correct. I suggest that when you assign him a new passage or section of a piece to learn, you have him first read the part and play it with one hand while you yourself play this part with the other hand. In this way all the details of notes fingering and time will be presented to him in meticulous detail. Ask him then to follow out, when practicing a similar process so that the keyhole may be cleared for mistakes to creep in. The fact that he has a natural tendency always to play the same notes in the same place may thus be turned to good account, if mistakes are not allowed to occur at all, either at first reading or afterwards.

Movements of Fingers, Arms and Wrists

1. Is it necessary to have a perfectly quiet wrist? I have practiced with ease on my wrists.

2. What is the correct wrist movement, and when is it used?

3. How do you practice a studied? Nerve and muscle tension make and greatly long practice periods impossible.

4. Are there any little exercises that would strengthen the fourth and fifth fingers and help them to acquire independence? Those fingers are so weak that in playing runs, I lose the rhythm by not striking the keys firmly enough.

5. Are the finger exercises intended to promote speed? I can play fast, but very little expression. I may given her the third book of Czerny Liebling Studies "Octave Studies and Bach's French Suites." She needs more sightread studies. Please suggest studies and pieces. I think she can master sixth and seventh grade work, probably the latter.—L. R. L.

1. In each case I should sustain the half note until the last eighth note in the right hand where it is sounded again to complete the measure in regular order.

2. For such a work, I suggest "Counterpoint, Strict and Free" by H. A. Clarke.

3. Your plan seems an excellent one. You might add, however Moscheles "Op 70" (especially Book 1) and for modern studies selections from MacDowell's "Twelve Virtuoso Studies, Op. 46."

4. There is evidently a typographical error in the reference to the Chopin Etude in *E-flat minor* which should read *Op 10 No. 6*.

A Young Beginner

I would like to give piano lessons to my son aged four years. I have taught for several years, but have never had a pupil so young. Therefore I am coming to you for advice. I have read the price of a suitable beginner's book that I could use in this instance.—Mrs. F. C.

I think that you will find an ideal number for this purpose in "Music Play for Every Day—a book filled with attractive pictures and stories that will appeal vividly to his youthful imagination. This may be secured through the publishers of THE ETUDE.

Make his lessons short and to the point so that he may look forward with pleasure to his piano practice!

A Graduating Recital

Please suggest a program for a piano music by graduating recital to be sung in high school. Include a two-piano number and there give the voice in which the sum here should appear—High School Teacher.

It would be well to begin the recital with a two-piano number of pleasing nature, say the "Sonata in C major" by Mozart, with part in second piano by Grieg.

This may be followed by three groups of solo numbers thus

Group 1—Paradies *Toccata*, Daquin *La Cornou*, Handel, *Fantasia in C major*

Group 2—Debussy *Prelude* from "Suite Bergamasque", Albeniz, *Seis Palmer Op 232 No 3*, Sgambati *Vecchia Minuetto*

Group 3—Chopin, *Prelude in D flat Op 28 No 15*, Chopin *Mazurka Op 33 No 4 in B minor*, Chopin-Liszt *The Maiden's Wish Chant Polonaise*

The first group you will notice is composed of early classics, the second of romantics of the nineteenth century while the third group furnishes a brilliant climax by the works of the greatest of all writers for the piano. It will add to the interest of the program if you will precede it by a short talk on the composers whose works are presented and their relative position in the annals of music.

The Piano versus The Organ

As a pianist I am interested in learning how I may play the organ. It is necessary for me to go to a teacher or do you think I could learn it by myself?—P. D-D

If you have already acquired skill in piano playing it ought to be easy and a great pleasure to apply your knowledge to the church organ. Observe however that while piano playing depends largely on correct touch and touch, on the organ varieties of tone are produced by more mechanical means, such as the use of different manuals manipulation of the different stops and the oscillations of the swell pedal. I certainly advise you to study these effects under the guidance of a competent teacher, rather than to blunder into them by your own efforts.

Singing at Three Score and Ten

An Interview with the Noted Welsh Tenor

DAN BEDDOE

By His Accompanist, C. F. Schurmann

(Secured expressly for THE ETUDE MUSIC MAGAZINE)

DAN BEDDOE [illegible] concert [illegible] in Swansea [illegible] Glee Bards March 16 1903 He studied with [illegible] Thomas and Cwenllian (Thomas) Beddoe. He studied with private teachers in London New York and Cleveland and made his debut with the New York Oratorio Society December 6 1906 in Berlioz's Requiem He has become a prominent teacher at the Cincinnati Conservatory and has soloist in the Cincinnati May Festivals of 1910 1914 1919 1923 1929 1930 1931 1933 He has appeared with the New York Oratorio Society for six seasons 1926-32

Mr. Beddoe always inspires his listeners with his gracious poise and dignity At the age of seventy-three he thinks nothing of giving a complete heavy recital program of secular music from Bach and Handel to Gretchaninoff and Stravinsky His total versatility and his ability to sing contemporary composers are universally well represented When the versatile of eighty is not for old and requires courage to be ever ready for new recital work but he can manage a modern touch to one's performances

Dan Beddoe [illegible] [illegible] as the years [illegible] but more for the habit of [illegible] so strong with the years [illegible] is very hard to break it It is [illegible] sure that memorable prize [illegible] day in all concerning Wales [illegible] stepped forth to [illegible] the world with a voice of sweetness [illegible] Dan Beddoe holds the [illegible] record for performances with the [illegible] Welsh Festival Chorus—Schumann's [illegible] in class second.—[illegible] NOTE.

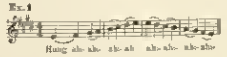
* * *

WHEN YOU ASK my opinion on the training of the young voice, I can only say that I am heartily in sympathy with all the early musical advantages enjoyed by our young folks of today and particularly in the schools, where public school music has done so much for the popularization of the art of song There is such a thing as starting the technical training of the voice at a too early date, or worse still of starting study with an inferior teacher who has the power to make or break what might have been a promising voice The voice never can be kept in prime condition, for it is obliged to carry a load for which it has not been prepared. Therefore the importance of the light load of early training Most voices that wear out are voices that have been overburdened, often in the extreme youth of the singer

Daily vocal exercises are the daily bread of the singer They should be practiced just as regularly as one sits down to the table to eat, or as one washes one's teeth or as one bathes As a rule the average professional singer does not resort to complicated exercises and great care is taken [illegible] strain at any hand. It is perfectly easy for me to sing high C but do you suppose I sing it in all my daily exercises?

There should be always periods of intermission between practice My exercises are [illegible] the most part simple scales, arpeggios or sequentials For instance I will start with

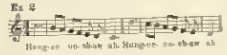
Ex. 1



which is transposed up one halftone at each repeat on till I have reached high E natural Then I return and start again, this time on D a whole tone below the first beginning point.

In another exercise* I sing the five vowel sounds connectedly, being sure that each vowel is correctly placed before passing to the next. The proper use of the lips will and greatly in focusing the vowels. Start with a scale that is in comfortable range.

Ex. 2



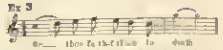
"The sound of *hung* will always place the voice in proper focus by developing the resonance of the nose and head The thin bones of the nose will first respond to the sound and, after practice the vibrations can be felt in any part of the head and even more distinctly on the low than on the high tones. To attain this repeat the sound *hung* at least four counts. To insure the proper course of the vowel sounds through the nasal passages, follow *hung* with the vowel *ee* as this vowel is more easily focused than any other then proceed with *oo ohw ah* and *ah*

"Probably more voices are ruined by strain than through any other cause The singer must relax all the time This does not mean flabbiness It does not mean that the singer should collapse before singing

Relaxation, in the singer's sense, is a delicious condition of buoyancy of lightness of freedom, of ease and an entire lack of tightening in any part. When I relax I feel as though every atom in my body were floating in space There is not one single little nerve in tension

"The singer must be particularly careful when approaching a climax in a great *aria* Then the tendency to tighten up is at its greatest This must be anticipated. Take such an *aria* as Mendelssohn's *Be Thou Faithful Unto Death* from "St Paul" A singer will be most anxious to get the high note at the end of the phrase but in doing so he will often destroy the perfect legato and serene nature of the melodic line.

Ex. 3



"If you sing as I do you breathe perfectly that is, how to replenish your lungs in the twinkling of an eye and imperceptibly you cannot really breathe in often for by such judicious breathing you increase the chance of bringing out the meaning of the music.

"Whether or not the voice keeps in prime condition after half a century of singing depends largely upon the early training of the singer If that training is a good one, a sensible one the young will with regular practice, keep in good condition for a remarkably long time The trouble is that the average student in these days is too impatient to take time for sufficient training The voice at the outset must be trained lightly and carefully There must be not the least of strain I believe that at the beginning two lessons a week should be sufficient The lessons should be not longer than one-half an hour and at the start the home practice should not exceed fifty minutes a day Even than the practice should be divided into two periods.

"To keep the voice in prime condition the singer's first consideration should be physical and mental health In the body of the sound is overtaxed singing becomes an impossibility but it is amazing what the healthy body and the busy mind can really stand

A singer must live upon a light diet. A heavy diet is by no means necessary to keep up a robust physique. I am rarely ill am exceedingly strong in every way and yet eat very little indeed. I find that my voice is in the best condition when I eat very moderately Digestion is a serious matter with me and I take every precaution to see that it is not congested in any way This is most important to a singer Here is an important item in the singer's health, daily baths in tepid water both night and morning I lay especial stress upon baths. Nothing invigorates a singer so much as this.

My voice has been used constantly since a Welsh Eisteddfod held in 1853, in Aberystwyth Wales and in which I won the tenor solo prize So I would say to my young friends that use will not hurt their voices if done properly and sanely it will only strengthen them until they sing some day be singing at seventy three just as I am doing today"

DAN BEDDOE

* Thomas Fillmore, "Resonance in Singing and Speaking" page 63. Boston Oliver Ditson Company 1911.

"For Auld Lang Syne"

EDITOR THE ETUDE

Dear Sir

I started in subscribing to THE ETUDE in about 1894-1896 and continued almost continuously with the exception of one or two breaks sharing the war and changing location from the East, up to 1933 when I had to economize even in small things I have still kept all of them for I would have had a fun, I guess, by this time. It is interesting to note the evolution in the type of music for the same grades from those of 1894 and following and those of 1930 and after No difference in the difficulty in each grade but an unexplainable difference in the harmonic arrangement I have enjoyed the music and especially the articles, varied instructive and entertaining

W. I. Omaha Nebraska.

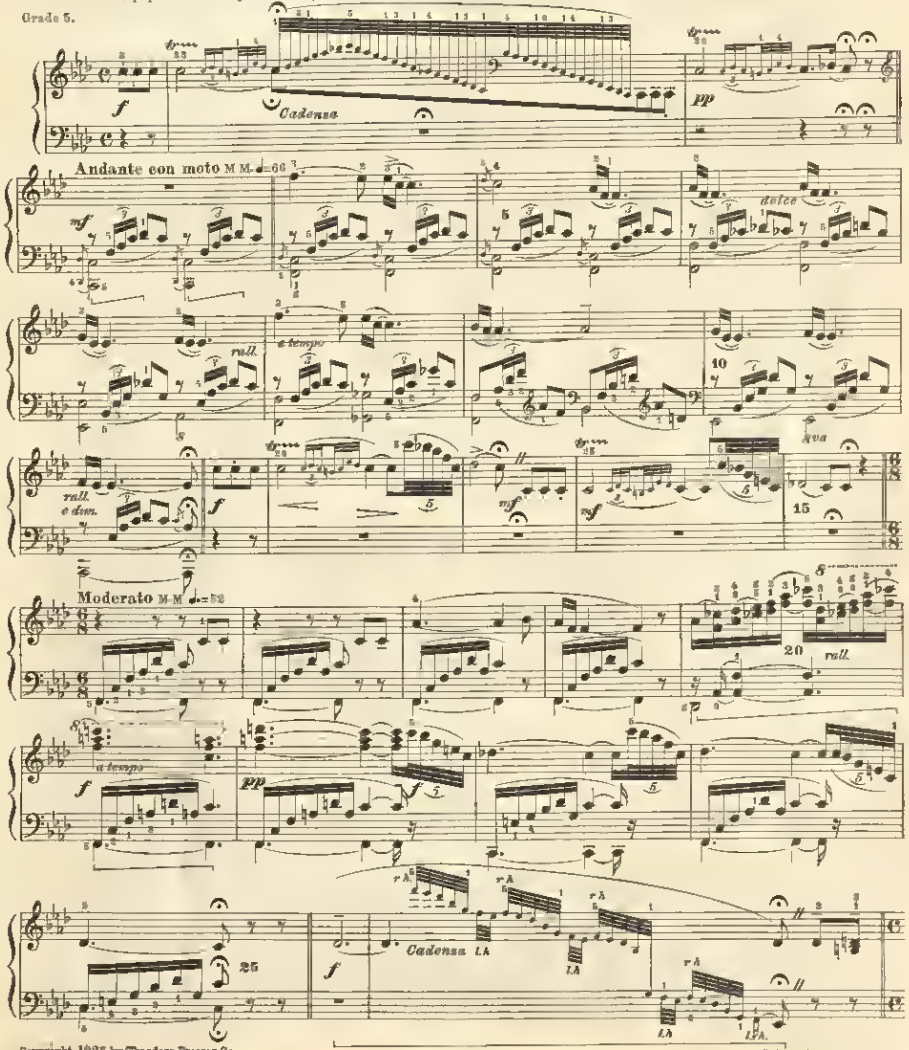
FASCINATING PIECES FOR THE MUSICAL HOME

FROM MY CABIN WINDOW

THURLOW LIEURANCE

One of Lieurance's most interesting and characteristic piano pieces It was unquestionably suggested by the composer's own cabin in the hills of Minnesota, from which he had the view of one of the most beautiful river ravines in America This composition is rare in that it is an American work of popular interest yet is of unquestioned value for student recital purposes.

Grade 5.



Copyright 1926 by Theodore Presser Co. British Copyright secured

Andante con moto

p mf rall.

a tempo f rall e dim

f 35 Cadenza

IN OLD BROCADE

CEDRIC W. LEMONT, Op 65, No. 4

Grade 3

Tempo di Menuetto M.M. ♩= 116

mf ("When love is kind".....)* p mf 5 p

f 10 mf Last time to Coda p 15

mf 20 p

f 25 30 p D.C.

Coda 35 rit.

Copyright 1934 by Theodore Presser Co.

* Adapted from Old Melody

British Copyright secured

WISTARIA

INTERMEZZO

H. ENGELMANN

Grade 3

Allegretto scherzando M.M. ♩= 132

mf pp misterioso 5

Tempo rubato

ff mf scherzando 10

15

20

rit. f Fine ff 25 Energico pp scherzando

Energico ff 30 pp scherzando p mf p

p 35 p poco a poco accel. string f f f f ff D.S.

Copyright 1909 by Theo. Presser Co

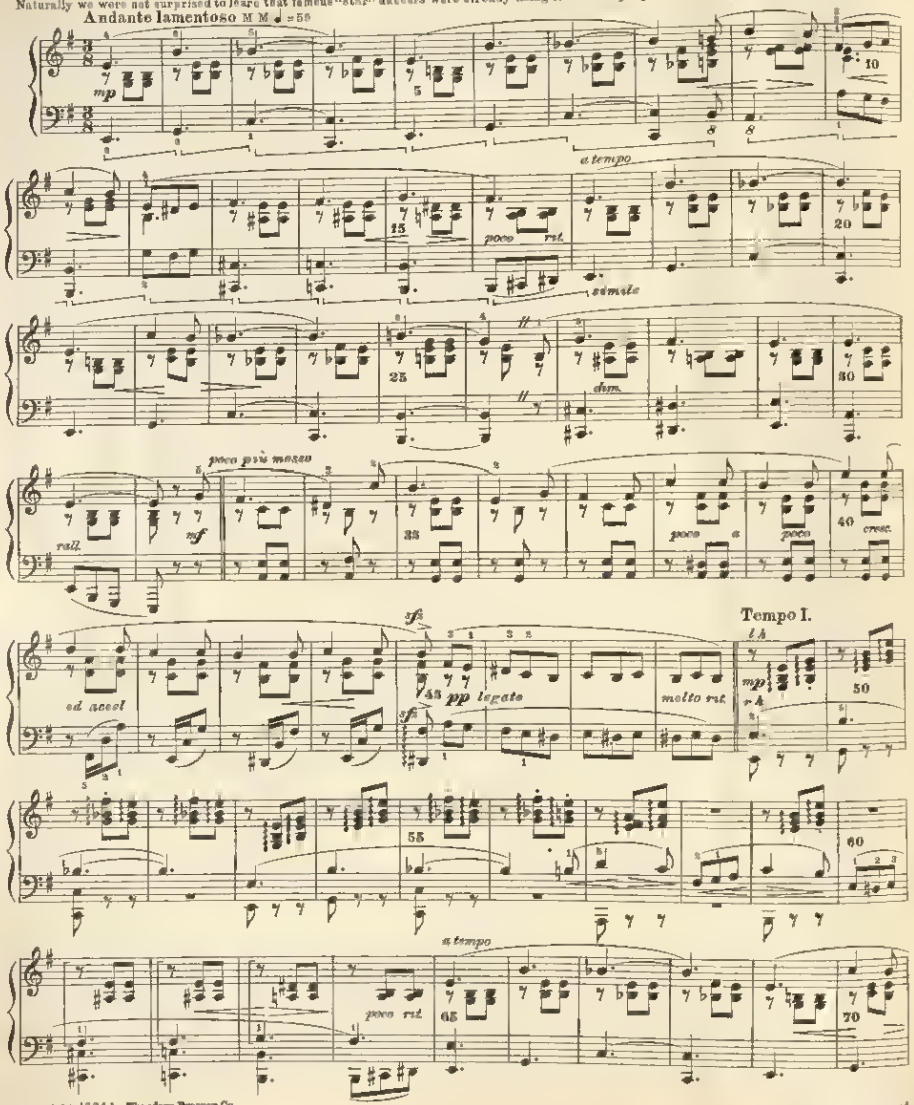
British Copyright secured

MELODIE RUSSE

ELLA RIBBLE BEAUDOUX

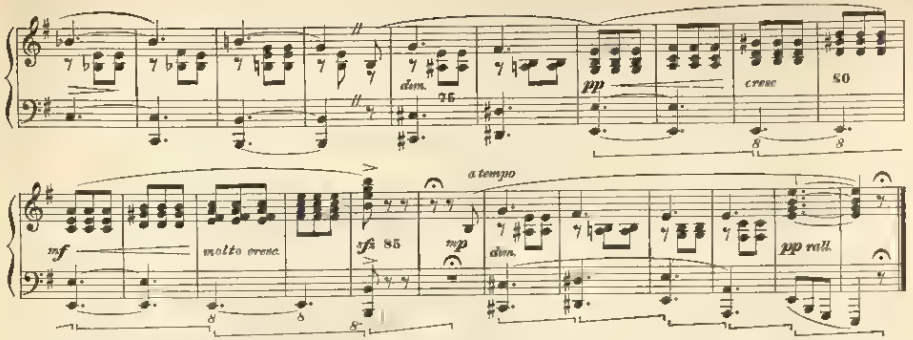
This slow waltz immediately suggests the exhibition dances which have become so very popular in recent years under the glare of the spotlight. Naturally we were not surprised to learn that famous "star" dancers were already using it for that purpose. Grade 4.

Andante lamentoso M.M. ♩=56



Copyright 1934 by Theodore Presser Co.

British Copyright secured



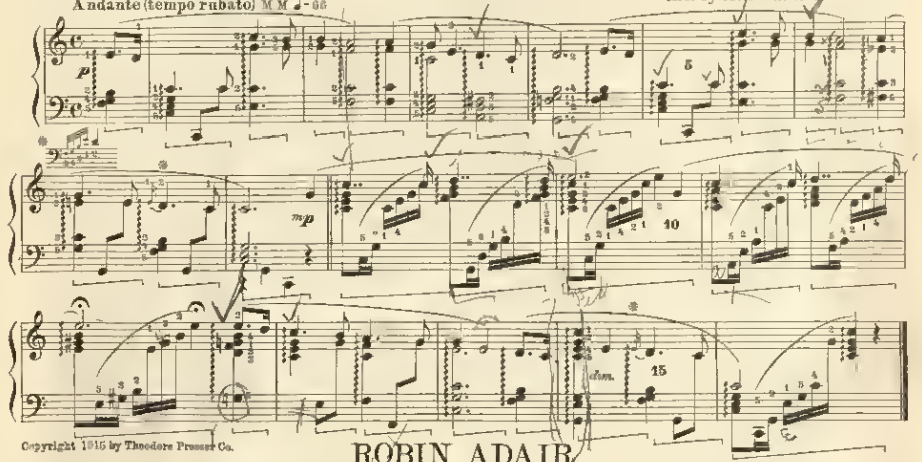
In left-hand pieces, the colorist is largely the thumb, and a very beautiful colorist it may become if the accompanying notes are properly subdued. The singing tone must be preserved at all times. Grade 3.

ANNIE LAURIE

FOR LEFT HAND ALONE

Arr. by MARCELLA A. HENRY

Andante (tempo rubato) M.M. ♩=66



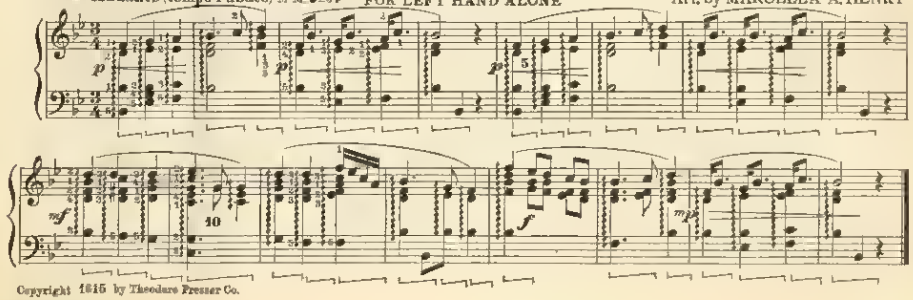
Copyright 1915 by Theodore Presser Co.

ROBIN ADAIR

FOR LEFT HAND ALONE

Arr. by MARCELLA A. HENRY

Grade 3. Andante (tempo rubato) M.M. ♩=54



Copyright 1915 by Theodore Presser Co.

SUNFLOWER DANCE

The collateral path of many a student to gain technic has been through fleet fingers in petty melodies. We believe in out-and-out technical works but we also know that a piece of this sort is a great technical incentive to the player who likes this spirited style.

W. E. MAC CLYMONT, Op. 11, No 1

Grade 3½

Intro. M.M. ♩= 132

DANCE

Copyright 1899 by Theo. Presser Co.

TRIO

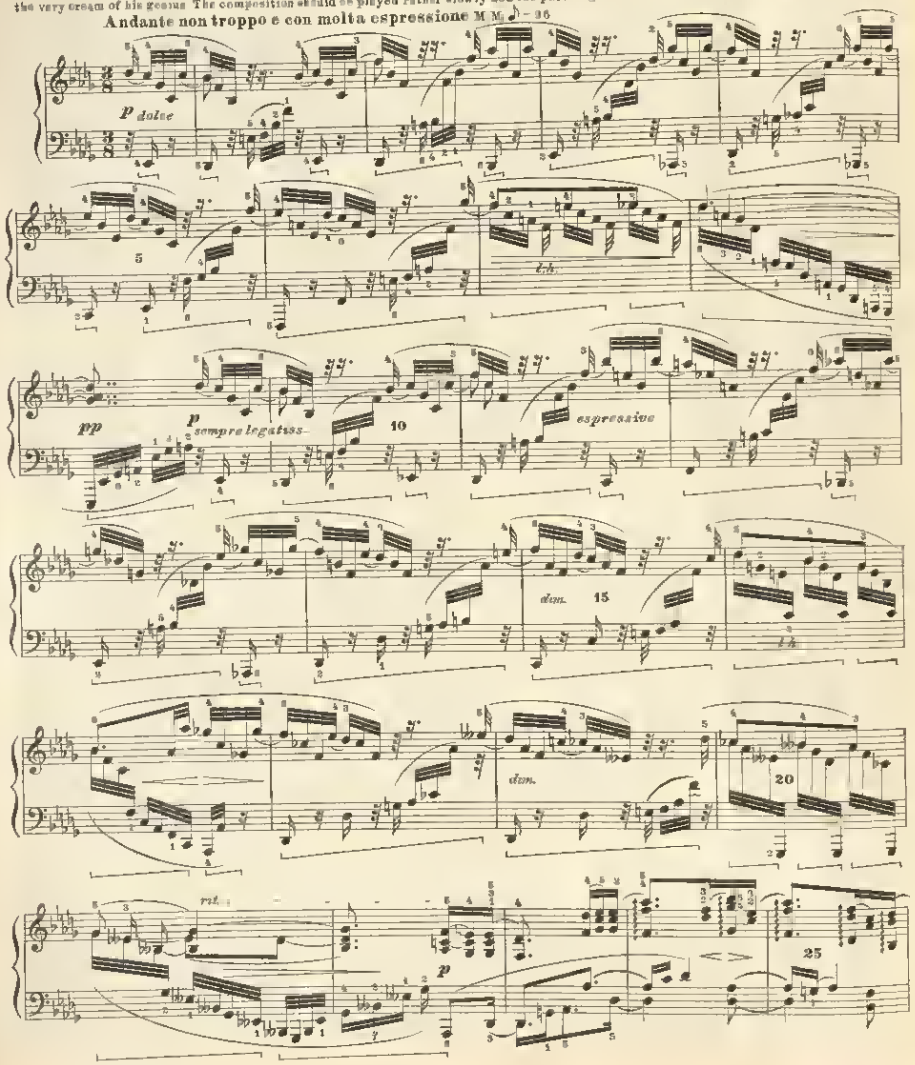
MASTER WORKS

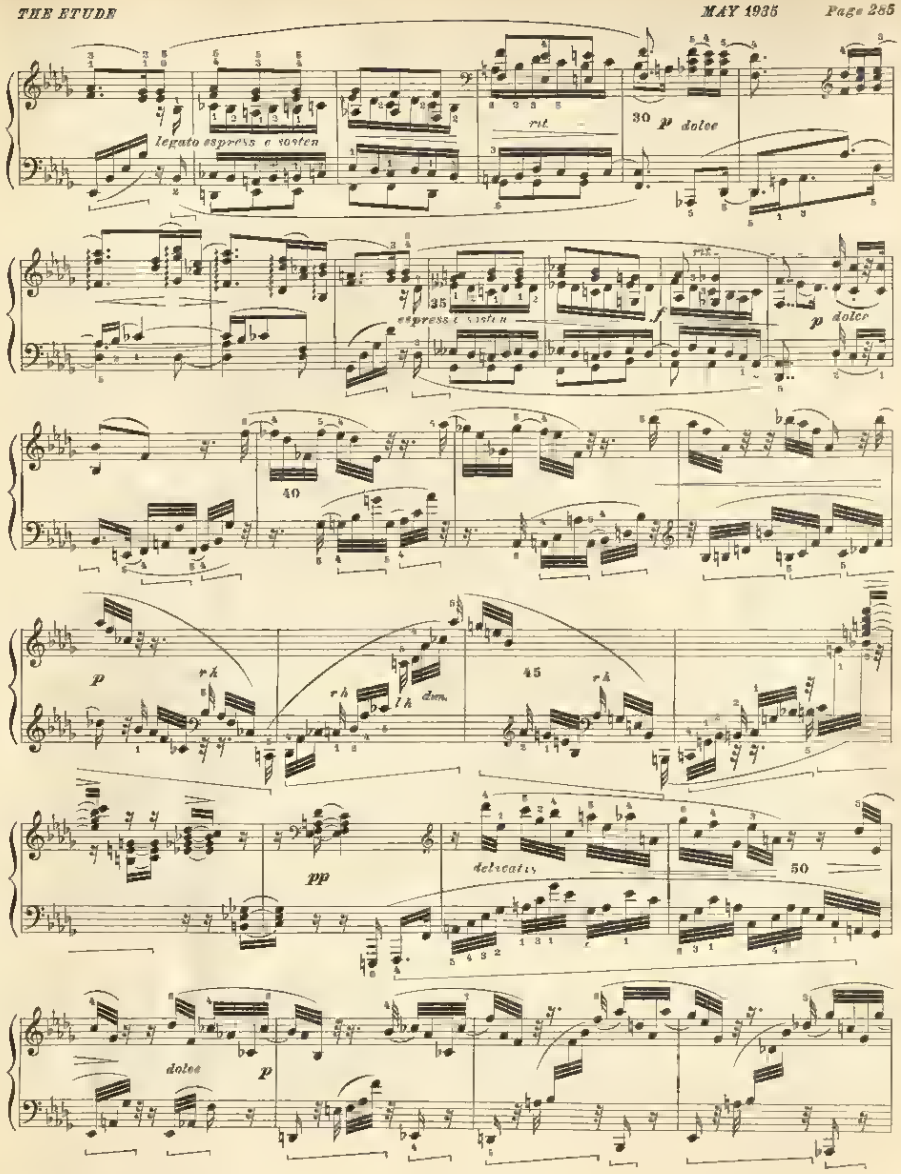
INTERMEZZO

J. BRAHMS, Op 117, No 2

Brahms wrote his three Intermezzi in his mature years after he had completed his four symphonies. This work is therefore representative of the very cream of his genius. The composition should be played rather slowly and the phrasing carefully observed. Grade 3.

Andante non troppo e con molta espressione M.M. ♪ = 96





55

60

sempre cresc. 65

70

Più adagio

dolce

75

legato espress.

80

molto ritardando

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

VESPER HYMN

VIRGINIA ENGLISH BISHOP

Prepare
Sw St. Diap., Aeoline, Vox Humana
Gt. Ged., Gamba, Dulc., Mel., Fl.
Ch. Chimes ad lib.
Ped Soft 16' & 8'

Moderato e tranquillo

Manuals

Pedal

Più moto

Tempo I

Copyright 1934 by Theodore Presser Co. British Copyright secured

BIRDS

ELIZABETH EVELYN MOORE

CHARLES GILBERT SPROSS

Allegretto

1 When

sum - mer woods were sing - - ing, And ev 'ry sway - ing tree
win ter woods are white with snow, I walk where branch es lean,

Was
I

cra - dling dreams of hap - pi - ness, You walked the woods with me
dare not seek the for - - est When leaves are fresh and green

Tar
But

After 1st Verse

bird - throats set to mu - - - sic Your long re - mem - bered words,

And

told our love in trill - ing notes, The love songs of the birds

The section between the signs (𝄋 – 𝄋) is optional with the singer

Copyright 1934 by The John Church Company

International Copyright secured

Ah! Ah! Ah! Ah!

2 When

colla voce

After 2d Verse

when the woods are snow - - - y And nev - er note is heard, My

heart may wake, but it would break To hear the love songs of the birds

Ah! Ah! Ah! Ah!

The love songs

of the birds

PARDON AND PEACE

THOS MOORE

R. S. MORRISON

Andante espressivo

SACRED SONG

Come, ye dis - con - so - late,

Copyright 1923 by Theo Presser Co.

British Copyright secured

mf mp rall.

Wher - e'er ye lan - guish; Come to the mer - cy seat, fer - vent ly kneel

mf mp rall

a tempo Last time to Coda f mf

Here bring your wound - ed hearts, here tell your an - guish, Earth has no sor - row that

a tempo f mf

rit Slightly faster

heav'n can - not heal Joy of the des - o late, light of the stray - ing,

rit mf

f mp

Hope of the pen - i - tent, fade - less and pure, Here speaks the Com - fort - er,

f mp

f rit DS

ten - der - ly say - ing, "Earth has no sor - row that heav'n can - not cure."

f rit

CODA

f f rit

here tell your an - guish, Earth has no sor - row that heav'n can - not heal!

f f rit

COUNTRY GARDENS

MORRIS DANCE

Arr. by ROB ROY PEERY

With Spirit M M ♩=138

VIOLIN

PIANO

mp mf

mf f

mf f

p

p

p f

f

f rit

f rit

Copyright 1935 by Theodore Presser Co.

THE SCHOOL FLAG

EIGHT HANDS AT ONE PIANO

GEO. L. SPAULDING

TERZO

In march time

QUARTO

In march time

Here is some good fun. Let every player try each part, in turn

THE SCHOOL FLAG

EIGHT HANDS AT ONE PIANO

GEO. L. SPAULDING

PRIMO

In march time

SECONDO

In march time

PROGRESSIVE MUSIC FOR ORCHESTRA

PETRONEL MARCH

C. W. BENNET
Arr. by JOHN N. KLOHR

1st Violin

Piano

Copyright, MCMXVIII by The John Church Company International Copyright

1st CLARINET in B♭

PETRONEL MARCH

C. W. BENNET

E♭ ALTO SAXOPHONE

PETRONEL MARCH

C. W BENNET

1st CORNET in B♭

unison

PETRONEL MARCH

C. W. BENNET

CELLO or TROMBONE

PETRONEL MARCH

C. W. BENNET

FASCINATING PIECES FOR JUNIOR ETUDE READERS

INDIAN MEDICINE MAN

ADA RICHTER

Grade 1½ Allegro M M ♩= 112

*Hi-ya! He-ya! Keetche Man-i-do! I am the Med-i-cine Man; E-vil spir-its cast a spell, I have come to make you well. Hi-ya! He-ya! Keet-che Man-i-de! I am the Med-i-cine Man. Ha, ha, ha, ha, Ha, ha, ha, ha!

Hi-ya! He-ya! Keetche Man-i-do, Keetche Man-i-do! E-vil spirits go a-way When I sing and dance and play.

Hi-ya! He-ya! Keetche Man-i-do! I am the Med-i-cine Man. Ha, ha, ha, ha, Ha, ha, ha, ha, Ha!

*These are authentic Indian yells

Copyright 1934 by Theodore Presser Co. British Copyright secured

LITTLE MOCKING BIRD

MILDRED ADAIR

Teaching point grace notes and repeated notes

Grade 2 Lightly M M ♩= 108

Fine p legato

Copyright 1934 by Theodore Presser Co. British Copyright secured

D.C.

MAJORS AND MINORS

ANN SCOTT

Grade 2 Moderato M M ♩= 76

mf Ma-jor chords are hap-py, Mi-nor chords are sad, Change to the ma-jor and sing a tune,

Keep ing it hap py and glad Now, we'll sing it gai-ly, Change and sing it low,

Major-broken chords

f Keep to the mi-nor un-til the end, Sweet and slow Fine f più mosso

Minor-broken chords

D.C.

Copyright 1934 by Theodore Presser Co. British Copyright secured

A WOODLAND CONCERT

LOUISE E. STAIRS

Grade 1 Moderato M.M. ♩=104

p Rob-in Red-breast gave a con cert, Ear ly on a bright spring day; All his friends came out to

hear him Sing-ing in a chear-y way Fine First he sang a gay good morn-ing,

r.h. over l.h. r.h.

Some one an-swered from the ground, Mis-ter Frog was there to greet him, Join-ing in the mer-ry sound. D.C.

Copyright 1934 by Theodore Presser Co. British Copyright secured

CHIPMUNKS ON THE WALL

HAROLD LOCKE

Grade 2½ Merrily M.M. ♩=144

Copyright 1934 by Theodore Presser Co. British Copyright secured

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series which begins in February 1932 has included to date a total of 1760 as stated on page 1 of the contents. Each page of this page and pages previously published shall be related to the directions for securing them in the Publisher's Notice Department.

THE SINGER'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Some Secrets of Breath and Voice Development

As Applied to Health, and Especially to Singing

By W. Warren Shaw

THE ART of breathing always has engaged the interest of both singers and the teachers of singing because success in singing depends so largely upon a proper management of the breath.

There are many singers complaining of a shortage of breath when in the act of singing, but a natural result of a lack of "breath control" or "breath support," or possibly of both. And this has come about mostly because the natural laws concerning the functioning of the breath in song and speech have been not known.

And so it is that in this writing we are led to an attempt to clarify some of the problems of the use of breath in voice production. To do this most effectively we at the same time shall call attention to some of the errors which have crept into vocal pedagogy as a consequence of some misunderstanding and lack of knowledge of the anatomical structure of the lungs.

By These We Breathe

FIRST OF ALL, let us look at the lung structure. There are two of them—one at the right and the other at the left of the thorax or chest box. They are about two inches apart and in structure, as well as in placement, they are separate.

These lungs are made up of five lobes or divisions—three to the right and two to the left. These lobes are, in reality, separate air bags, with no tract for air passage between any two of them. Because of this in high (or chest) breathing only the upper lobes are filled. Each one of these lobes is connected with the windpipe (trachea) by a separate tube. This is so that the inspired air first enters through this main passage to be distributed by way of these tributary tubes to their respective lobes so that each lobe becomes active and useful according to our habit of breathing and control of the torso.

Involuntary Lung Action

ONE OF THE MOST significant facts about respiration is that the lungs do not take in or expel air by any inherent power but only by the external power of the muscles of the torso. The nerves and muscles of the torso act upon the five lobes of the lungs and, as one investigator has expressed it, the five lobes function as five independent bellows which are capable of being acted upon independently. That is, the lungs fill by reason of external muscular action which creates a vacuum into which the air rushes only to be expelled by a reversal of the process.

To be concise

1. As there is no muscular fiber in the lungs themselves, they cannot perform the act of breathing and hence the inflow and outflow of air is merely resultant.
2. To breathe properly one needs not to try to breathe—in or to breathe—out the air. If the muscles of the torso move rhythmically the air, of its own pressure will rush into the lungs. This is the natural law that Nature abhors a vacuum. Which is true, whether the entire capacity of the lungs is used or not.
3. All action of the lungs and all movement of the air into or out of the lungs is made possible only by the action of the muscles of the torso.

These three principles were laid down by the well known investigator Brown Langdon. He also proceeds to suggest that in the development of our full breathing powers we should imagine the five lobes of the lungs to be as many valves or bellows, which expand or contract at the entrance or exit of air through the windpipe.

Now though nature has provided for all the functions of breathing necessary to the maintenance of life still for the greater demands of singing or long sustained speech, it is possible to increase the breathing powers by the development of the muscles of the torso.

The Breath in Relation to Tone Production

REMEMBER THAT the lungs are separated from other organs of the body, lying in this chest box and protected by the ribs. Then the diaphragm is a strong muscular tissue which we may say constitutes the floor of the chest box and thus separates the lungs from the abdomen.

When we expand the lower part of the torso by the action of the external intercostal muscles the diaphragm descends slightly as the air rushes in and we thus have the proper low breathing but in exhaling, the internal intercostals and abdominal muscles function and the diaphragm immediately becomes passive. It has no driving power. We have too much diaphragmatic breathing when we fail to motivate the intercostal muscles. In this mode of breathing (diaphragmatic) we are apt to rush in the breath which is extremely harmful, on account of the resultant excessive pressure upon the abdomen. Not only this but such breathing is totally inadequate as a supporting factor in singing as it has no power to supply the necessary compression of air under the cords at the top of the windpipe during tone production.

The sole function of the breath in voice production is to vibrate the vocal cords. This it does when properly motivated by the intercostals or muscles of the torso. The idea in managing the breath should be as far from consideration as managing the heart beat. Nerves and muscles are to be considered in the matter of tone support and not breath. The necessary economy of breath is merely resultant upon correct muscular activity. The vocal muscles are all involuntary in their action and the necessary air compression attendant upon voice production is furnished by the vocal cords governed by the true vocal muscles.

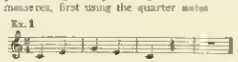
The true vocal muscles must be developed by vigorous use in singing tones. These are the intrinsic muscles of the larynx. It is highly important that this development should proceed without interference by the extrinsic or swallowing muscles of the larynx. These muscles are under direct control and consequently can be eliminated during voice production.

The vocal powers are best developed by rhythmic vocal exercises, first without words and afterwards with text. At a rule this initial vocal work should be carried on vigorously first *mezzoforte* and later increasing up to *forte*.

As soon as tonal equilibrium is established, the exercises should be rung *pianissimo* without the least use of the falsetto. A falsetto tone always means a letting down of vocal note muscular activity. It is exactly what its name implies—false singing. It does not represent any part of the true voice and never should be developed as an integral part of the true vocal structure. A distinct change of structure occurs in going from the falsetto to the *pianissimo* of the true voice. The falsetto should be used sparingly if at all. With a properly trained voice there is no necessity of resorting to falsetto singing.

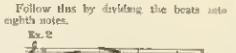
A good exercise with which to begin voice practice is the One-Two-Three (or C F G) of the arpeggio One-Three-Five-Eight, with the key of C as a starting point. Sing it rhythmically in two-four measures, first using the quarter notes

Ex. 1



Follow this by dividing the beats into eighth notes.

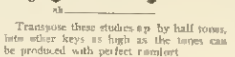
Ex. 2



Transpose these studies up by half tones, into other keys as high as the tones can be produced with perfect comfort.

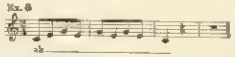
Now sing the same notes, arranged thus,

Ex. 3



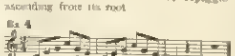
Follow this exercise with the arpeggio ascending from its root

Ex. 4



and then descending from the upper octave.

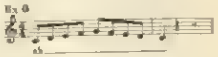
Ex. 5



It is better to begin with exercises containing the wider intervals, rather than with single sustained tones or scales as this promotes a general elastic tonicity of the vocal organism and at the same time a rhythmic sense is developed.

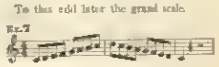
Now sing the scale up to the fifth and back thus making a beginning on the so important development of scale ringing.

Ex. 6



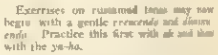
To this add later the grand scale.

Ex. 7



Exercises on sustained tones may now begin with a gentle *crescendo* and *diminuendo*. Practice this first with *ah* and then with the *ya-ha*.

Ex. 8



Practice this first with *ah* and then with the *ya-ha*. To this may also be added gradually wider intervals.

A few suggestions about voice training may be helpful towards daily practice.

Prepare to sing by standing erect and gently expanding the torso leaving the throat relaxed. Now expand at the chest line front sides and back, and sensitize only expand at the waist line, front sides and back. The air will rush into the lungs without suction and the proper intake of air will be accomplished. Have in mind that more than half the lungs are in the back part of the torso. Expansion at the front alone is insufficient. The lungs will fill as expansion permits. This is the breathing which promotes that vigor of nerves and muscles so necessary to effective singing.

Never hold the breath preparatory to singing any phrase. Sing immediately by spontaneous and fearless vocal impulse. Holding the breath invites a premature false vocal (epiglottic) interference.

The mental attitude is most important. Avoid the mechanical attitude—that of making tones without thought of personal expression. Infuse the idea of personal or tonal event in exercises without words.

"A perfected physical attitude without a physical attitude that obeys the mind is always a detriment. The voice expresses the mental attitude and if the mind is not the voice will sound mechanical and unmusical."—PRATTE PROCHOWSKY

Analysis of the Vocal Sounds for Singing in English

PART II

By George Robinson

IN THE NAMES of the letters of the alphabet are found only the sounds *ah eh ee oo* which are the Italian pronunciation of the vowels *A E I O* and *U*. It is quite plain that there are other sounds which are really separate vocal sounds and just as worthy of classification in English usage but habit and custom are difficult to overcome, so these others are usually disregarded and the person who does not stop to separate and analyze the sounds used in speech has a rather hazy idea of what vowels really are.

There are combinations of consonants such as *wh* and *ch* which are written symbols for other sounds not vocal, but rather generated by lips, tongue and adjacent organs as distinguished from those produced by the vocal cords, but the following list will pretty well cover the range of vowels used in English.

1—*ah* as used in *arm*,
2—*a* " " *hat*
3—*ah* " " *father*
4—*ay* " " *ale*,
5—*eh* " " *if*,
6—*eh* " " *every*
7—*ee* " " *see*
8—*o* " " *go*
9—*oo* " " *book*
10—*oo* " " *woo*

A question may arise as to the reason for listing *ah* first. Of course any listing is more or less arbitrary, but this sound seems to belong first for the reason that it is the simplest that is, the resultant sound from any breath blast emitted without thought of vowel as in a cough resultant *ah*. Also if the breath is intentionally forced out again not a light confidence in the larynx without thought of vowel *ah* is the resultant sound. In other words thought or mental direction seems to be a requisite of all vowel sounds except *ah* which seems primary.

The list of ten vowels given seems to justify itself on the basis of the dictionary definition. An open vocal sound as opposed to a closed, stopped, mute or consonant sound.

We Learn Their Use

AN EXERCISE for developing pure vowel sound, that is eliminating breath wastage, is to speak and sing phrases without movement of the lips or jaw. Place a pencil between the teeth, at one side of the mouth, until some skill is gained that enhance the pencil and practice without it. The phrasing mannerisms which many persons indulge in speaking under the misapprehension that they are enunciating must be eliminated or hindering to vibrant voice quality. This does not mean that lips and tongue must not be used in the formation of words nor that the jaw should be held stiff but rather that jaw movement should be reduced to a minimum.

Hold a mirror in such a position that the mouth may be seen, and then repeat the following: "There is a long road going over the hill to the little grey house that I know." This sentence can be spoken and clearly articulated with no movement of the lips or jaw.

The only consonants which require complete closure of the lips are *b* as in and *p*, while *f* and *v* require a fairly close approximation of the lower lip and upper teeth. With these exceptions, however, it is possible to speak and to be clearly understood without movement of jaw or lips.

Lawrence Tibbett, telling of his experience with one teacher, said: He would grab my jaw and shake it from side to side and abuse me roundly if under such mismanagling I uttered a note." While the mismanagling was possibly a bit too extreme, it is not beyond the possibilities that anyone so to improve the control of the voice mechanism that he can make the speech understood without movement of the jaw. He can carry this skill a step farther and make himself understood without lip movement. For example, the ventriloquist must not permit lip movement to betray his "voice throwing" to his deception of some eye eye speaking.

Enriching the Voice

MANY PERSONS who are hard of hearing follow a speaker's lips to get assistance that their ear are unable to pick up and really there is no objection to lip action. But too often jaw wagging is mistaken for lip action, and lip action is dependent upon to sound vowel sounds that are not properly aspirated and which no amount of moulding can perfect. What is necessary is first a correct basic vowel sound. When that is attained, the lips will add much in the way of richness of sound when they assist in the completion of the vowel. Make pure vowel sounds as the larynx where they should originate and let the lips shape around them rather than make a force to the lips through which it poured an indefinite sound with the expectation of hope of getting good results.

The tongue particularly the base of the tongue, must not be confused with the larynx, for the tongue can be actuated directly by the mind, while the sound producing tensions of the larynx are entirely reflex and result only from directing thought to the result desired. That the tongue has no specific control over the formation of any vowel and that any vowel can be produced without reference to the tongue can be proved by a bit of experimentation. Repeat the ten vowel sounds already listed, while the tip of the tongue is held against the roof of the mouth. Next try repeating them while the tongue is slightly protruded from the mouth. Then roll the tongue about while saying each of the vowels in turn. This will soon disabuse the mind of any notion that the tongue must be grooved for this vowel or held high in the middle for that one.

The Complete Technic

THE VOICE that is throaty is so usually not because of vowels but because of an over-emphasis of consonants which check the vowels and prevent their free flow. Vowels originate in the larynx and lip movement or forcing is connection with them is merely supplementary to the basic sound formed there. Consonants, however, cannot be formed by the larynx. In fact most of them are stoppages of vowel round by the tongue or lips, or both, and this over emphasis of consonants causes vowel sounds to be cramped in the throat whilst it makes consonants ponderous rather than clear.

The vowel should be always the point of importance. If preceded by a consonant, that consonant must flit across the beginning swell of the vowel, and the vowel take the stress of breath impulse. If this occurs, there will be full measure of sound for every ton of breath with no wastage. This statement is not directed at singers or speakers who have a natural or an acquired proper voice technic. They can do as these dramatic impulse directs. But the elementary pupil must stick painstakingly to this rule until it is second nature for only by so doing can he develop the vital technic

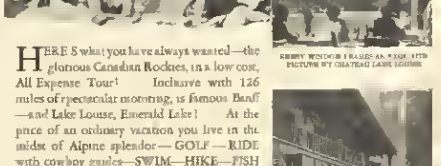
CANADIAN ROCKIES

ALL-EXPENSE **Low Cost Tours**

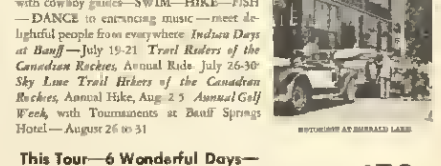
Banff
LAKE LOUISE
and
EMERALD LAKE

BANFF SPRINGS HOTEL, BANFF, ALTA.

A HOT BATH—AFTER A REFRESHING PICNIC AT BANFF



CHERRY WOOD IN FLAMES—AN EVER-LIVING PICTURE BY CHATEAU LAKE LOUISE



MOTORING AT EMERALD LAKE

HERE'S what you have always wanted—the glorious Canadian Rockies, in a low cost, All Expense Tour! Inclusive with 126 miles of spectacular motoring, is famous Banff—and Lake Louise, Emerald Lake! At the price of an ordinary vacation you live in the midst of Alpine splendor—GOLF—RIDE with cowboy guides—SWIM—HIKE—FISH—DANCE to enchanting music—meet delightful people from everywhere. *Indian Days at Banff*—July 19-21. *Trail Riders of the Canadian Rockies*, Annual Ride, July 26-30. *Sky Line Trail Hikers of the Canadian Rockies*, Annual Hike, Aug. 2-5. *Annual Golf Week*, with Tournaments at Banff Springs Hotel—August 26 to 31.

This Tour—6 Wonderful Days— $70

With 2 days at Banff Springs Hotel, 2 days at Chateau Lake Louise, 1 day at Banff or Lake Louise, 1 day Emerald Lake Chalet. Side trip Moraine Lake All Expense, *including 126 miles motoring*

This Tour—4 Colorful Days— $55

With 2 days at Banff Springs Hotel, 2 days at Chateau Lake Louise. Side trip to Moraine Lake and visit at Emerald Lake Chalet. All-Expense *and also including 126 miles motoring*

Tours begin June 21 at Banff or Field and include motor tour, meals, meals, rooms, motor transport. Purchases of Tours may extend rip-power at a minimum rate for hotel room and meals, by applying to management where stop-over is desired. Add Rail Fare. Banff Springs Hotel opens June 16 to Sept. 10. Chateau Lake Louise and Emerald Lake Chalet, June 21 to Sept. 10. *Low Summer Round Trip Fares* to Banff, North Pacific Coast, California, Alaska. *Also Short-Limit Round Trip Fares.*

CANADIAN PACIFIC HOTELS

See Local Travel Agents—or Canadian Pacific Offices in all Large Cities

641 Hoffman Ave. NEW YORK
C. E. E. Hoff, Gen'l Mgr. ATLANTA
Kimball Bldg. DALLAS
680 Spring St. BOSTON
1033 Sheridan Ave. FLATBUSH
1644 Warner Theatre Bldg. MILWAUKEE
88 So. Second Ave. LOS ANGELES
20 Court St. BUFFALO
Bldg. Tower Bldg. CINCINNATI
611 2nd Ave. So. MINNEAPOLIS
10 Gear St. SAN FRANCISCO
1 100 Connecticut Ave. WASHINGTON, D. C.
11 E. Jackson Blvd. CHICAGO
140 Sixth St. KANSAS CITY
1030 W. Broadway PORTLAND, Ore.
1600 at M. H. Ave. N. W. WASHINGTON, D. C.
11 E. Jackson Blvd. CHICAGO
441 Sacred St. ST. LOUIS
Peoples & Cedar ST. PAUL
1203 Fourth Ave. SEATTLE
614 Second Ave. PITTSBURGH
1000 Washington Blvd. DETROIT
1122 Pacific Ave. TACOMA

or write Manager Banff Springs Hotel, BANFF, Alberta.

Include an All-Expense Tour on your way to North Pacific Coast, California, Alaska

THE ORGANIST'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

The Unit and The Duplexed Organ

By Allan Scovell

MANY ORGANISTS playing either the smaller instruments recently built, are confronted with the problems of handling the unit and duplexed organs. An organist playing a unit organ for the first time is apt to approach the console search diligently for couplers and, finding none or only a few extra manuals, to wonder if the funds gave out before the builder came to the couplers.

Again, an organist is to play a small two manual instrument which has all the Swell stops duplexed on the Great. He puts on full Great and couples full Swell. Unless he is acquainted with this style of organ building he will find himself wondering why the addition of the coupler brought no increase in volume.

The Duplexed Organ

DUPLEXING merely means that a stop is "double" that is, it appears twice or more at the same pitch but on different manuals. For example a Gedeckt 8' on the Swell may be duplexed on the Great either as a Gedeckt 8' or as a Melodia 8. Strictly speaking the Melodia and Gedeckt are not identical stops, yet on a duplexed organ the builder is merely telling the organist that that particular tablet controls a flute of eight foot pitch. In a small organ, where duplication is employed, it would probably be *the* flute. The tablet may carry the name of any common flute stop, but will be more than one name for any rank of pipes in the stenciling.

Perhaps a homely illustration will make the point of duplication a little clearer. I compare the rank of pipes—the Gedeckt 8' in this case—to an electric light which can be turned on in two different places as we turn on a hall light from either upstairs or downstairs. However the comparison differs in this respect the light may be turned on from upstairs and off from downstairs or *vice versa*. This is not true of the Gedeckt. If the tablet is put down on the Swell, the stop is heard from the Swell only and must be taken off from that manual. The same is true of the Great.

Illus. No. 1

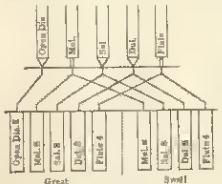
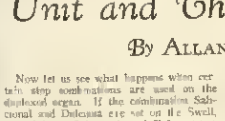


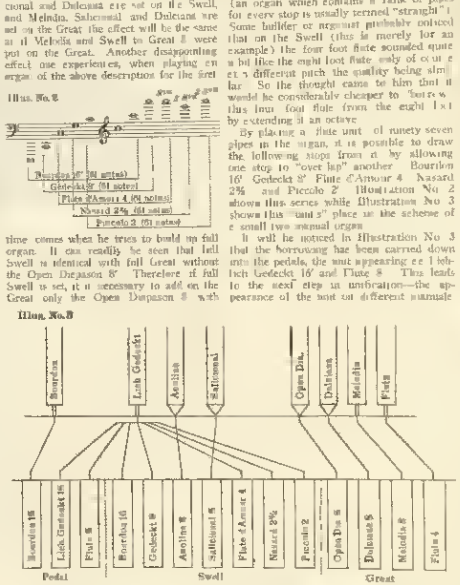
Illustration No. 1 shows a small two manual organ with the Swell duplexed on the Great. The stops on the Great are Open Diapason 8', Melodia 8, Dulciana 8, Salicional 8' and Flute 4'. On the Swell we find the same stops with the Open Diapason 8' omitted.

Now let us see what happens when certain stop combinations are used on the duplexed organ. If the combination Salicional and Dulciana are set on the Swell, and Melodia, Salicional and Dulciana are set on the Great the effect will be the same as if Melodia and Swell to Great 8 were put on the Great. Another disappointing effect one experiences, when playing an organ of the above description for the first time comes when he tries to build up full organ. It can readily be seen that full Swell is identical with full Great without the Open Diapason 8'. Therefore if full Swell is set, it is necessary to add on the Great only the Open Diapason 8 with proper couplers, in order to have full organ, the remaining stops of the Great being played from the Swell by the Great couplers.

Illus. No. 2



Illus. No. 3



An organ console might show the following stops on the Great—Open Diapason 8' Melodia 8' Dulciana 8 Stopped Flute 8' Flute d'Amour 4 and Piccolo 2' on the Swell—Lieblich Gedeckt 16 Horn (?) Diapason 8' Stopped Flute 8 Salicional 8 (?)* Voix Celeste 8', Flute d'Amour 4 Nasard 2⅔ Piccolo 2' and Orchestral Oboe 8 on the Pedal—Bourdon 16 Lieblich Gedeckt 16 and Flute 8'. Out of this list of stops the following would be from the "Flute Unit" on the Great—Stopped Flute 8' Flute d'Amour 4 and Piccolo 2' on the Swell—Lieblich Gedeckt 16' Stopped Flute 8', Flute d'Amour 4 Nasard 2⅔ and Piccolo 2' on the Pedal—Lieblich Gedeckt 16 and Flute 8'.

The use of couplers on an supposedly

(*The asterisk marks indicate the undesirable practice of using two names for stops controlling but one rank of pipes)

Unification

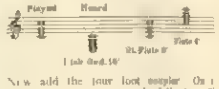
NOT BEING SATISFIED with neighborly borrowing on a small scale, the practice has been extended to borrowing on a grand scale—all stops appearing at all pitches on all manuals! How ever before considering that extreme (and it is a little extreme) let us consider a small straight type organ with a unified Flute (an organ which contains a rank of pipes for every stop is usually termed "straight"). Some builder or organist probably noticed that on the Swell (this is merely for an example) the four foot flute sounded quite a bit like the eight foot flute only of course at a different pitch the quality being similar. So the thought came to him that it would be considerably cheaper to borrow this four foot flute from the eight foot by extending it an octave.

By placing a flute unit of ninety seven pipes in the organ, it is possible to draw the following stops from it by allowing one stop to "over lap" another Bourdon 16' Gedeckt 8' Flute d'Amour 4 Nasard 2⅔ and Piccolo 2' Illustration No 3 shows this series while Illustration No 3 shows this "unit" place in the scheme of a small two manual organ.

It will be noticed in Illustration No 3 that the borrowing has been carried down into the pedals, the unit appearing as Lieblich Gedeckt 16' and Flute 8. This leads to the next step in unification—the appearance of the unit of different manuals

straight" type of organ, but one which contains some unification, yields some interesting results. For an example take the combination "Lieblich Gedeckt 16 Stopped Flute 8' and Flute d'Amour 4 Playing the chord C-E-G-C, these notes are heard.

Illus. No. 4

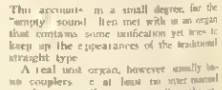


Now add the four foot coupler. On a straight type instrument the following will be heard

Illus. No 5

But on an instrument with the flute borrowed from the same rank unified the following will be the result.

Illus. No. 6



This accounts in a small degree, for the "empty" sound often met with in an organ that contains some unification yet tries to keep up the appearances of the traditional straight type.

A real unit organ, however usually has no couplers, or at least no other manual couplers, for all stops controlling the various ranks or pipes are usually unified to some extent on all manuals and on the pedal at different pitches. For example let us take an organ made of these four sets of pipes (Of course some ranks have to be extended more than other. Bourdon on Stopped Flute 97 pipes Viol 73 pipes Open Diapason, 73 pipes and Dulciana 61 pipes. From the Bourdon Stopped Flute rank we derive these stops.

GREAT

Bourdon 16'
(?) Melodia 8'
(?) Flute 4
(?) Twelfth 2⅔'
(?) Fifteenth 2'

SWELL

Lieblich Gedeckt 16'
Stopped Flute 8'
Flute d'Amour 4'
Nasard 2⅔'
Piccolo 2'

PEDAL

Bourdon 16'
Flute 8'
Flute 4'

From the Viol rank these stops

CHARM IS YOU AT YOUR BEST
LEARN TO BE
CHARMING
A BOOKLET "You at Your Best" WITHOUT COST
MARGERY WILSON
Author of "Charm Test"
How much Charm has your best friend what impression do you make? Gauge yourself with Margery Wilson's "Charm Test." This interesting self analysis chart reveals your personal qualities by which others judge you. The "Charm Test" with Miss Wilson's Booklet, "You at Your Best," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.
A Finishing School at Home
In your own home, under the sympathetic guidance of this distinguished authority, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and greatness, how to prove your personality effectively—to enhance your charm in every way. Margery Wilson makes simple the art of personal Charm and gives you social and charming manners, dress and grace.
To receive the Booklet and "Charm Test" write to
MARGERY WILSON
1145 FIFTH AVENUE 74E NEW YORK

AUSTIN ORGANS
Are designed on scientific principles and on an artistic tonal basis. Built of quality materials with skillful workmanship they are outstanding in tonal character and in durability.
AUSTIN ORGAN CO.
HARTFORD, CONN

THIS summer join the
GILBERT CRUISE PARTY
Write for details
RUSSELL S GILBERT
83 Cleveland St., Orange, N J

HARMONY BY MAIL
A practical course, high grade in 40 lessons. Small monthly payments. Don't let personality shine contained in yet words. Fee reasonable.
ALFRED WOOLER Mus. Bac.
1511 Bacon Court Lakeland Fla

VOICE
Improvement Guaranteed
PERFECT VOICE INSTITUTE Studio 20-600
64 E. Lake St., Chicago

MUSIC LOVERS
THE SAMPHERS SHOP INC. 18 E. 48th St., New York City

MAKE MONEY AT HOME!
2421 Michigan Ave. Dept. 1178 Chicago

MUSIC PRINTERS
ENGRAVERS AND LITHOGRAPHERS
PRINT ANYTHING IN MUSIC—BY ANY PROCESS
WE PRINT FOR INDIVIDUALS
REFERENCE ANY PUBLISHER
THE OLDEST AND LARGEST ZIMMERMAN & SON CO. CINCINNATI

GREAT

Contraval 16' (to tenor C only)
(?) Viol 8'
Violine 4

SWELL

Contraval 16' (to T C)
Salicional 8'
Violine 4

PEDAL

Cello 8
From the Open Diapason rank these

GREAT

Open Diapason 8
Octave 4

SWELL

Open Diapason 8
Octave 4

PEDAL

Open Diapason 8
From the Dulciana rank these

GREAT

(?) Dulciana 8'

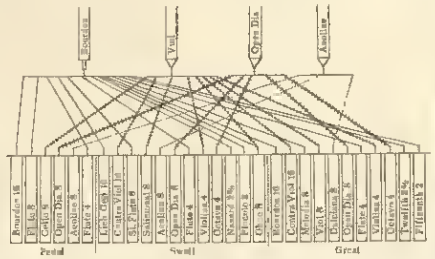
SWELL

Aeoline 8'

PEDAL

Aeoline 8'

Illus. No 7



Here as mentioned before, the practice of giving more than one name to the same rank of pipes should be considered misleading. For instance as the Bourdon 16 II of the Great controls the same set of pipes as the Swell 16 II, Lieblich Gedeckt both stops should bear the same name. The same is true in all such cases.

Illustration No. 7 shows a diagram of the organ which might make the system a little clearer to the reader.

The Orchestral Oboe 8' in the diagram may bring a certain amount of mystery to the reader for not only does it show its derivative as being two ranks but there were no reeds included in the original list of four sets of pipes. This stop is a synthetic stop and is made of the eight foot string plus the two and two thirds nasard flute (Salicional and Nasard). There are several other synthetic stops, but this seems to be the most common. (Other are Quintadena eight foot flute plus two and two thirds foot flute English Horn clarinet plus strings). It seems a little foolish to build synthetic stops when their component parts or stops used to make them are present. Yet it must be remembered that the more tablets on a console, the more pretentious it will look.

Expression in a Unit Organ

IF THE ENTIRE organ is contained in one chamber the use of the one expression pedal presents no problem. It never when the organ is divided, the organist's troubles begin. Even if the swell shoes are labelled *Swell* and *Great* (which they should *not* be in a unit organ) the organist must forget all about manuals and think about divisions. For example the flutes and strings may be placed in one chamber while the reeds and diapasons may be placed in the other chamber. Suppose the organist is playing the Gedeckt 8' and Flute 4' from the Great manual. He operates the swell shoe marked for the Great but this shoe is for chamber II containing the reeds and diapasons. Therefore, no expression. If the shoes are marked according to divisions and the organist memorizes which is in each division he will have no trouble at all. Of course it is necessary to know from what rank all stops originate.

Stops may be placed in their proper "family" by the following test. Let us take as our example a set of flutes. The Great manual shows a Gedeckt 8' Melodia 8 Bourdon 16 Concert Flute 4 Flute d'Amour 4. We wish to find what stops belong to the Gedeckt family and what stops belong to the Melodia family. Put on the Gedeckt 8 and play Middle C. Compare that sound with the Melodia 8 also playing Middle C. Then put on the Bourdon 16' alone and play the octave above Middle C (the note heard will be Middle C). By comparing the tone with those yielded by the Gedeckt and Melodia the organist can readily determine to which of the stop belongs. Now put on the Concert Flute 4 alone and play the octave below Middle C applying the same test. In a short time the organist can determine the origin of every stop in the organ. The real problem is to determine the location of each rank (that is in what swell box will each rank be found if there is more than one chamber. And then, after that is finished, only one thing remains—for the organist to memorize the location and "origin" of every stop in the organ for no matter whether he is playing a straight, duplexed, and large or small organ, *the work functionally* with the instrument is the organist's prerequisite for artistic performance.

Two decades just how many young musicians realize the importance of going slowly? It is so necessary to attend gradually rung by rung the ladder of success. That greatest menace the danger of a quick jumping fell. Perhaps it is so likely to result from the attempt to run or jump before learning to walk! An unofficial success based on spectacular display and not on the fundamentals of study and experience is rarely long lived. The satisfaction gotten from conscientious work and success when it comes is the joy of attainment.—Anne Roselle

A Genuine Pipe Organ
A PIPE ORGAN FOR THE PRICE OF A GOOD PIANO
AT LAST every organist pianist and lover of music can OWN A PIPE ORGAN. All larger problems of space installation and expense are solved. Music lovers need music usually within the reach of churches, schools, homes, studios, mortuary chapels, lodges, etc.
The world's outstanding organ value. Tone quality superb. Materials the finest. Console built to A.G.O. standard. Booklet on request.
Musicians interested in selling as our local representatives are invited to write giving musical connections and selling experience.
Address Dept. F
WICKS PIPE ORGAN CO.
Highland Ill.
WRITE TODAY FOR FREE BOOKLET

FACE LIFTING AT HOME
No knife! No pain!
Really look years younger!
Wonderful new method. Make-Up Lifter. Sensational Massager. Complete Outfit Child Beauty Wonder Wave Cream Clear Skin for home use. Clear without risks. Up to date. Guaranteed genuine. Simple as A B C. Results in a week. Bottle of Cream alone worth more than price of outfit. Complete outfit as represented C.O.D. Guaranteed satisfaction or money back. Big profits. Agents wanted.
$1.00
SUNICH SHELLY'S, Salon of Eternal Youth
The Park Central, Suite 31 56th St. & 7th Ave., New York

IMPROVE YOUR PLAYING
Free Free Catalog. Dept. H. F. Beale Bldg. Los Angeles, Calif.

ACCORDIONISTS!
EXCLUSIVE ARRANGEMENTS BY
FRANK PAGANI
ISLE OF CAPRI—Will Grosz Sensational European Tango Fox Trot .45
CADIAN CAPERS .45
SHINE ON HARVEST MOON .45
VALSE FROM COPPELIA .50
PI PRETS—Valse Caprice F. Gavaudi .55
TWO MODERN STUDIES!
MODERN TECHNIQUE 1.50
ARPEGGIOS AND ADVANCED VELOCITY 1.50
Also six encore sound dance hits. Send for circular.
JUST OUT! An interesting Thematic catalog of piano accordion music and books with initial phonograms of [illegible]
O. PAGANI & BRO.
Dept. E-305, Bleecker St. New York, N. Y.

PLEASE ASK FOR
CENTURY Certified EDITION SHEET MUSIC
YOU WILL SAVE MONEY ON YOUR MUSIC BILLS
15¢ A COPY
20¢ IN CANADA

INVEST YOUR MUSIC MONEY WISELY

WHY IS the Bible the greatest book in the world? Why are you reading the complete works of Shakespeare at less than the price of a paperback? The answer is simple—mass production in regular commercial manner.

By the same token you can buy Beethoven's "Moonlight Sonata" (with name of the world's greatest music—for only 15¢. In the CENTURY EDITION. Beautifully edited, carefully printed, on best of paper and authoritatively throughout.

Values of Best Sheet Music selections so classic from and none of them cost more than 15¢ a copy. Century Sheet Music is truly a great value for 15¢.

TEN REASONS why we today surprise their people. Seek from the Century catalogue the selections possible for music to suit to combine into children's musical education, and the enjoyment of adults. Make them to live and enjoy a lifetime.

That's the reason "Please Ask for Century Edition." You will get a new conception of your money's worth.

CENTURY PIANO 64 pg. 15¢ net.

Original latest indicated Instructions—simplified
1 Andante Finale, Lucia (Piano) — Lucia
2 At the Cross Pedal Study (C-1) — Martin
3 Barbara, Waltz (C-1) — Arensky
4 Barcarolle Tales of Hoffman (C-2) — Offenbach
5 Big Bass Fiddle The (C-1) — Hopkins
6 Butterflies, Two Lost — Lange
7 Butterfly The — Grieg
8 Come Great Waltz (C-2) — Price
9 Curious Story — Heller
10 Dreaming of Sabbath Glass (C-1) — Martin
11 Fantasia Impromptu (C-2) — Chopin
12 Fair Elise Arr — Beethoven
13 Grand Marches de Concert (C-2) — Wolf Rand
14 Grand Polka de Concert — Leybach
15 Hark the Lark (C-2) — Schubert Liszt
16 Hatter Sam (C-1) — Martin
17 Home Sweet Sweet (C-2) — Bishop
18 Hungarian Dance (C-2) — Brahms
19 Il Trovatore Fantasia (C-2) — Verdi
20 In the Good Old Summer Time — Shelton
21 Jesus Fantasia — Bach-Gounod
22 Lady Bellamy Lost Beauties (C-2) — Schmidt
23 La Polonia Two Arrangements — Chopin
24 Lady Bella — Lucia Donizetti
25 Lady Fantasia Lucia Lucia Lucy Lucia
26 Large Waltz Dorothy — Lange
27 Little Fairy Waltz — Strauss
28 Mary's Pet Waltz (C-1) — Mack
29 Mazurka, Op. 6, No. 1 — Chopin
30 Melody in F (Rubinstein) (C-2) — Rubinstein
31 Moonlight on the Prairie (C-1) — Martin
32 Old Home Covered Bridge, Ar. — T. Hopkins
33 Sweet Bluebells Waltz — Kinkade
34 Over the Waves, Waltz — Rosas
35 Pastorale Polka, Piano — Dupont
36 Rondino, Op. 3 — Beethoven
37 Rose Fay Mazurka (C-1) — Martin
38 Rosalie Song Op. 51 (C-1) — Gurlitt
39 Ruth Waltz, The — Mack
40 Salut a Perth (C-2) — Meyerbeer
41 Swiss and Cossack — Martin
42 Schottische Flower Ex. Part 1 — Spencer
43 School Principles, Op. 6 — Gurlitt
44 Wind Night, Holy Night, No. 1 — Gruber
45 Silver Threads Among the Gold — Danks
46 Sister Waltzes — Wachtel
47 Sonatina Op. 36 No. 1 — Kuhlau
48 Sonatina Op. 36 No. 2 — Kuhlau
49 Spring Song Op. 39 No. 4 — Mendelssohn
50 Spring Song Op. 62 No. 6 — Lange
51 Spring Waltz, Mazurka, Op. — Fuller
52 Spring Waltz, Mazurka, Op. — Fuller
53 Tarantelle, Op. 10 — Gurlitt
54 Tulip, Op. 111 No. 4, C-2 — Lichner
55 Under the Double Eagle — Wagner
56 Under the Rose and Wreath, Op. — Rosenthal
57 Up in Balloon Waltz — Mendelssohn
58 Valse, Op. 34 No. 2 — Godard
59 Valse Bleu — Gillet
60 Valse Triste, Op. 51 — Sibelius
61 Waltzing Doll (Coppelia) — Delibes
62 Waltz of the Flowers — Tchaikovsky
63 Waltzing the Soldiers — Martin
64 Wedding Chorus — Wagner
65 Wedding Song — Wagner
66 Wings for Our Church — Wagner

VIOLIN AND PIANO DUETS, 15¢ each
Each another has separate parts. Duets & Trios
1 to 6—Easy Duets to medium
7 to 12—Medium to medium
13 to 18—Medium to concert solos
1040 Arioso, Waltz — Greenwald
1041 Barcarolle (Offenbach) — Offenbach
1042 Bohemian Girl Trios — Balfe
1043 Crown Song, A — Bach
1044 Dolce and Lilly Valse, A — Fuller
1045 Elvin (Melody) Op. 10 — Mazurka
1046 Evening Song — Bach
1047 La Colombine Op. 3 — Gurlitt
1051 Lover's Reading, A — Kinkade
1438 O'Hello of Roses, A — Fuller
1439 Oriental — Vail
1440 Romance, A — Vail
1441 Sylphs (Ballet) — Gurlitt
1442 Spring Song Op. 62 — Mendelssohn
1444 Waltz, The — Vail
1445 Turkey in the Straw — Arr. Martin
1446 Valse Bluette, Bleu — Drigo

* These numbers cannot be sold in Canada.

The Century Catalogue contains over 1,000 compositions including 300 Duets, 300 Solos—Duets and Trios—Violin and Piano—Cello and Piano—Violin and Cello—Violin and Piano—Mandolin and Guitar and Vocal.

Ask your dealer for Century music and if he can't supply you, send a card to Century direct in our nearest branch. Prices are 15¢ per copy.

CENTURY MUSIC PUBLISHING CO.
254 West 54th St., New York, N. Y.

ORGAN AND CHOIR QUESTIONS

Answered

By Henry S. Fry, Mus. Doc

Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Teaching a Young Girl

Q. I—I have been asked to teach a girl, who is a talented singer and wished the fundamentals of singing. She is about twenty years old and is freshman in high school. Is this too old enough? If so what materials would be important? II—My position has been offered to me if I teach music in the third, fourth, fifth, sixth, seventh and eighth grades with the grading in each room. Music has never been taught in the grades. What series of books would you suggest for such—Indiana Reader.

A. I—Whether your girl pupil is old enough depends upon her physical and mental development. Her first work should be light, with the underlying conviction that the lesser good qualities of her voice should be conserved, and the extension of her compass and increase of power be looked upon as secondary issues. Teach her to speak well with pleasing natural tones, method too short so as to be thin and "shrieky," so that she can go to be joined but in a full or even middle range of pitch. See that she gives her opinion tones in unison, establishing each note pitch a percussion according to the chart notes and that she does not lose a note from tempo and allow over sharp syllables without really giving time for the vowel to sound. Have her learn to pronounce correctly, taking the dictionary and the speed of articulated speech. Let her see how fine you accomplish with her speech will to her, and once say her name as you may will take "Fifty Words on Singing," by William Shakespeare, as your guide in pronouncing. Let them see also "The Spiritual Interpreter," by Frederick W. Root, and the "36 Right Methods of Vocalism," by Jean Paul Fewsmith, mentioned are published in various sets to suit the capacity of the voice. If your school work the "Universal Choral Music Series" provides excellent material. The books are other books in school use may be procured through the publishers of Tree Errors.

Q. *Will you please outline the duties of chair officers, namely, president, vice-president, secretary, treasurer? Will you also give suggestions as to organizing a choir?—B. S.*

A. The duties of officers in the choir are similar to those of other organizations. The president presides at meetings, directs the business of the society, and is ex-officio member of all committees. The vice-president acts in the absence of the president and attends to any special feature of the work designated by the president. The secretary should record the minutes of the meetings and attend to correspondence. The treasurer should receive and disburse all funds, subject to what your organization may decide and keep records of all financial transactions. To organize the adult you might call a meeting of the members and explain the objects of the association. A temporary chairman and secretary can be elected for organization purposes. Officers to be voted when permanent officers can be elected. An additional number of members are to be elected to act with the officers as a Board of Directors. The formation of committees to consider the ways and means to give additional members of the choir an opportunity to serve as a social or musical society. A Librarian, also, should be included in the list of officers.

Q. *What specifications would you suggest for an organ to be placed in a church seating this people? How much would it cost?—B. S.*

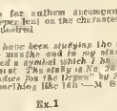
A. Not knowing the size of the room in the mind and the purpose of an organ we hesitate to specification along classical organ lines, which would be expensive, and which we would on be held by approximately $6000 to $8000 for a small two manual organ, such as a basis for addition or enlargement. If you have the limited amount of money available you might secure a small effect organ for instance of $1500 or $2000. We suggest your getting in touch with the representatives of organ builders and have them see the auditorium and so forth.

Q. *I am practicing on a small organ, mechanical stops included on a second hand. What stops can I add? Can I add the Swell to the Great in any way? Can I add a pedal accompaniment? What stops should be used for congregational singing and for general enthusiasm?—J. C. L.*

A. If by "stops" you mean an accompaniment a vocal solo the choice of stops depends upon the size of the room and the pitch, plenty amount of tone desired and so forth. If you mean stops to be used in organ solo effects and combination of stops in which you are and by experimenting with other combinations Swell Flute Swell Oboe and Flute Harmonic Stop Swell and Flute Harmonic Diapason and Flute Harmonic, Dulciana may be added to these combinations. Great Melodic Melodia and Flute d'Amour Dulciana and Flute d'Amour. For congregational in the solo stops in the Swell use Great Dulciana or Melodia. Do not use Bourdon or accompanying the Great organ solo effects use soft stops in Swell to balance Your Great Dulciana will be too soft for general use as an accompanying stop for vocal solos. For congregational singing use the Great with the full stops except Swell Bourdon on 16' and 4 quarters. The 4 couplers can be used when added brilliancy is desired. The choice of stops for anthem accompaniment varies and is dependent on the character and amount of tone desired.

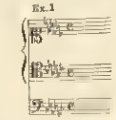
Q. *I have been studying the organ for the past six months and in my study book I discovered a symbol which I have been unable to interpret. The symbol is No. 30 Page Forty-two. Studies for the Pedals by Schnecker. It looks something like this—M. S.*

Ex. 1



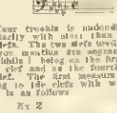
A. Your trouble is undoubtedly—I—I unfamiliarity with clefs. This is the C clef and is used in the tenor and alto in the vocal which you mention for organ music. It is also, although being on the first line, the soprano clef and on the fourth line of it is used in the tenor. Below I give the recording to the clefs with which you are familiar as follows

Ex 2



Another clef known as the alto clef is also used, which is a C clef appearing on the third line.

Ex 3



In the use of these three clefs middle C is located on the line passing through the center of the clef mark.

Q. *Your department in The Etude has been very helpful to me. Will you please give the signs of the organ in our church. Will you please tell me.*

(1) *For what effects I should use the Swell pedal, also the Crescendo pedal?*

(2) *What stops do you suggest for hymn singing in the Catholic Service?*

(3) *When should I use tremulants and when the receptible pedal?*

(4) *Where is the effect of the Great in Organ Solo?*

(5) *What is a good registration for the following Hymns: the Lenten Mass in F, by G. (Bellah) in G (Bellah) and the Lenten Mass in G (Bellah) B. C.*

A. The Swell pedal is used for crescendo and diminuendo effects as stops contained in the swell box. The Crescendo pedal is intended to be used for crescendo and diminuendo effects by the addition and withdrawal of stops which it controls, without moving the stop knobs. The Swell pedal is intended to be used for expressive effects. It can be used to give you quickly a heavy registration or a light one. The Great is used in your congregational singing of the clearly accented type of music. For instance use the stops except Viola, Gamba and Tremulant Swell Oboe—All stops except Vox Celeste Bourdon Flute and Bourdon. Treble Pedal Organ—Sounding and Open Diapason Combination Pedal to Pedal Trumpet Octave and Open to Pedal. Sforzando pedal is used when you wish Full Organ without disturbing the stops drawn. The Reversion pedal you name we presume controls the Great to Pedal coupler reversing its position whether on or off. Great to Great 16 coupler can be used to accentuate brilliancy. The registration for the masses you mention is dependent on the character of the passage being played amount of tone desired and so forth. Sounding the stops would be suitable for the masses you mention in depending the character of the passage being played amount of tone desired and so forth. Sounding the stops would be suitable for the masses you mention in depending the character of the passage being played amount of tone desired and so forth. Sounding the stops would be suitable for the masses you mentioned.

Q. *Will you inform me as to the combination of stops to be used on a two manual organ in a church seating about 400 people?—D. M. W.*

A. Unfortunately as you did not give the stops included in your two manual organ we cannot advise you. We suggest the use of stops in the following order: Great Diapason, Flute Harmonic, Swell Flute, Swell Oboe and Flute Harmonic, Swell Oboe and Flute Harmonic Swell Oboe and Flute Harmonic Diapason and Flute Harmonic, Diapason and Flute Harmonic, Tremulants may be added to these combinations. Great Melodic Melodia and Flute d'Amour Dulciana and Flute d'Amour. For congregational in the solo stops in the Swell use Great Dulciana or Melodia. Do not use Bourdon or accompanying the Great organ solo effects use soft stops in Swell to balance Your Great Dulciana will be too soft for general use as an accompanying stop for vocal solos. For congregational singing use the Great with the full stops except Swell Bourdon on 16' and 4 quarters. The 4 couplers can be used when added brilliancy is desired. The choice of stops for anthem accompaniment varies and is dependent on the character and amount of tone desired.

WHERE SHALL I GO TO STUDY?

PRIVATE TEACHERS (Eastern)

WILLIAM C. CARL, Dr.
Guilmant Organ School
51 10TH AVENUE NEW YORK

WALTER CHARMBURY
Pianist and Teacher
SHERMAN SQUARE STUDIOS
160 W. 73rd Street, New York
Tel. Trafalgar 7-6700

KATE S. CHITTENDEN
Pianoforte — Repertory — Appreciation
338 WEST 59th ST., NEW YORK CITY

ALBERTO JONAS
Celebrated Spanish Piano Virtuoso
Teacher of many Famous pianists
18 WEST 86th STREET, NEW YORK CITY
Tel. Endicott 2-9088 On Wednesdays in Philadelphia
Summer Course June 15 September

LeFORGE BERUMEN STUDIOS
Voice—Piano
Frank La Forge teacher of Lawrence Tibbett
Mme. Schoder 1922
14 WEST 68TH STREET, NEW YORK
Tel. Rhinelander 4-8091

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons and classes in Pianoforte
Available on a limited schedule
836 STEINWAY BLDG NEW YORK CITY

LAURA STEINS RHODE
PIANO Beginners or Advanced
Instruction in Accompanying
VOICE Coaching and Tone Production
Studios 34 Gardner St., New York City

RALFE LEECH STERNER
Vocal Instructions
Staging and Speaking Voice
210 W. 92nd Street New York, N. Y.
Tel. Schuyler 4-8-0

EDWARD E. TREUMANN
Concert Pianist—Artist-Teacher
Recent studies with
Emil Von Sauer and Josef Hofmann
Studio, Carnegie Hall Suite 802 57th St. at 7th Ave
Tel. Columbus 5-4837 New York, N. Y.
Summer Term June 1st to Sept. 15th

RAMON E. TUCK
Piano Studio
Authority Principles Used
405 Pierce Bldg., Copley Square,
Boston, Mass.

PRIVATE TEACHERS (Western)

LEONIE BRANDT
(Mrs.) Noah Brandt
Principles of Piano-Forte Playing
Author of Science in Modern Piano-Forte Playing
published in 4 languages. Now in Press: Company
Positive, results in 20 results.
Combined Pianists and Teachers a Specialty.
2040 CLAY ST., SAN FRANCISCO, CALIF.

LAZAR S SAMOILOFF
Voice Teacher of famous singers
Beginners accepted
510 So. Van Ness Ave., Los Angeles, Cal.
Special teachers courses

SCHOOLS—COLLEGES PROFESSIONAL

BRAUN SCHOOL OF MUSIC
Chartered School Piano, Theory, Composition, Voice, Violin, Harmony, Pittsburgh, Pa.

CONVERSE COLLEGE OF MUSIC
Piano Voice Violin Theory Harmony S. C.

KNOX CONSERVATORY OF MUSIC
Galesburg, Illinois
Catalog Free Mention Subject Wanted

NORTHWESTERN CONSERVATORY OF MUSIC
Piano, Voice, Violin, Cello, Flute, Clarinet, Theory, Composition, Harmony, Ensemble Art. Either C. Bassett, M.M., President
Milwaukee, Wisc.

SHENANDOAH COLLEGE CONSERVATORY OF MUSIC
Piano, Voice, Violin, Cello, Organ, Theory, Composition, Harmony, Ensemble Art. Either C. Bassett, M.M., President
Great Valley Modern Conservatory in the heart of the Shenandoah Valley. Dayton, Virginia.

Have You Studied Harmony?

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer

Learn to analyze compositions—to identify the chords used and thereby get an intimate knowledge of the intention of the composer. You get a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used. A knowledge of Harmony helps to satisfy the natural curiosity of every player, which is "How did the composer write it?"

By the study of Harmony you learn to correct errors in notation which occur even in the best editions of music, also to know when apparent discords are correct.

Harmony will also help you to memorize more readily and more permanently because you understand the reason for the progression of chords used and the aim, therefore, to carry it better in mind.

Let us give you free, a practical demonstration of the thoroughness of the University Extension Conservatory methods and how easy you can master any of our courses. Sample lessons will be sent without obligation to you.

Only by making an examination of the actual lessons can you form an intelligent opinion of the real merit of this remarkable method of music instruction. Let us send you these lessons. They will show you how quickly you can equip yourself for greater things in musical way and make more money from music than ever before.

Get Catalog and Sample Lessons of these Harmony Lessons also our other courses. It costs you nothing—you have everything to gain and nothing to lose. Send age and course in which interested. Try the Lessons, then decide

University Extension Conservatory
1525 E. 53rd St.
Dept A-22 Chicago, Illinois

UNIVERSITY EXTENSION CONSERVATORY
Dept A-28
1525 E. 53rd St Chicago

Please send me catalog, sample lessons, and full information regarding course I have marked with an X below

Piano, Normal Course for Teachers	Adv. Composition	Violin Guitar
Piano Course for Students	Thorough Bass	Ear Training and Sight Singing
Public School Music	Cornet	Mandolin
Harmony	Voice	Saxophone
Clarinet	Pictures of Music	Piano Accordion
	Choral Conducting	

Name ..... Age.....
Street No. .....
City ..... State .....

Bands and Orchestras

(Continued from page 273)

One of the important requirements for success in the brass family has to do with intonation and the ability to recognize intervals instantly and adjust the muscles of the lips so as to pick out the correct notes. As fine a sense of relative pitch is required for success in this family of instruments as is the case of the violin.

Under the guidance of a committee of professors at the University of California, and with data collected as partial fulfillment of a thesis for a degree of doctor of education, Dr. Lamp worked on a series of averages so that now he has the scientific means of comparing the attainments of the normal student.

If a student rates above average the first term, he is permitted to continue with the instrument already selected; if below he is guided to another type of instrument. Those who rate average or above are also permitted to play in the beginners' orchestra, and at the end of the second term those with a consistently good rating are also given minor positions in the school band.

"It is worth spending six months to find out what instrument a boy or girl is suited to?" Dr. Lamp explains "rather than waste several years on one for which a person has no aptitude."

The Method Proved

During his several years of study and experimenting Dr. Lamp has had ample proof of the efficiency of his method in the many instances of students succeeding with the second choice of an instrument, under his direction.

For instance there was the case of the young man, who for several years had studied piano diligently and who had made, as he thought considerable progress. When he entered high school he enthusiastically told Dr. Lamp that he wanted to play the piano professionally. After the preliminary tests, observations of his class and school orchestra work, Dr. Lamp became convinced that the young man was much better fitted for some stringed instrument, and suggested that he try the double bass. He did not take kindly to this idea, but consented to give it a trial. He practiced forty five minutes daily and soon joined the string basis section of the orchestra. To make a long story short this young man not only more than earned his way through college but he was selected by the director of a well known popular orchestra, touring the United States and Europe.

Numerous other instances of similar experience could be cited. These of Lamp's "boys" are in the San Francisco Symphony Orchestra, while the National Broadcasting Company orchestras in San Francisco seem to have recruited more than their share of musicians from among the ranks of his high school students either graduates are to be found everywhere in the professional field while still others use their high school musical training merely as a hobby.

Perhaps one of the outstanding cases of a musician changing one instrument for another and thus achieving fame is that of Harold Bauer. Until the age of twenty-five he studied violin with but indifferent results certainly not in keeping with his artistic talents. He simply had not found the means of expressing himself until a chance suggestion induced him to give up the violin and study piano. What happened is now musical history.

Classes was kind to Bauer but there are thousands of students who struggle along for years without achieving the goal sought and in the end are forced to consider themselves musical failures when as if they had been fortunate enough to study the right instrument, they might have had the high road to success.

"The administration of music aptitude tests falls particularly within the realm of the public school says Dr Lamp "as it is the one source through which the largest number of children of all classes can be reached.

"The biggest part of my work is yet to come. I had no system when I started, but gradually worked out a method that apparently has proved successful.

"But if no one could apply these tests the result they would be of little value to the rest of the world, hence I have worked out the details on paper so that whatever usefulness it has may be extended to the public school music field at large."

Dr. Lamp has already proved that his system can be used successfully by others for several of his graduate students have conducted public school classes under his direction using the "exposure" method. The time will come, he believes, when private music teachers will test that a prospective pupil first take the exposure tests to determine whether he has the qualities in his mind make for success on the instrument to be studied. The public would be surprised to they could know how many boys and girls have been made musically contented by having their choice of an instrument rectified."

Von Weber and the Guitar

By Esther Estelle Herndon

The superlatives guitar seems to have had a peculiar fascination for the composer of the master ful "Der Freischutz"

Unfortunately there has grown up a tendency to speak rather condescendingly of the merits of the instrument and this in spite of its having been employed by a number of the master composers as works that are too from frivolous. The instrument realize has a considerable gamut of expression and there surely is in its tone a charm which is all its own.

Carl Maria von Weber of the major composers showed perhaps the greatest liking for the instrument. In fact because of this he brought down no little criticism upon his head. It is reported that, when composing his "Oberon" he took many of his harmonies from this instrument. He composed no less than ninety songs with guitar accompaniment and among them are

Six Songs with Guitar Op 13
Four Songs with Guitar Op 25
Three Canonetts with Guitar Op 29
Six Songs with Guitar Op 42
Eighteen Songs with Guitar German and English Text

Aside from these there are

Six Songs for Male Chorus and Guitar Op 71
A Duo for Two Guitar in his opera Diana
A Trio for Flute and Guitar
A Sonatina Rondo, in "Oberon," with guitar accompaniment.

SEE EUROPE with your own car!
Rate includes All transportation, All hotels, All meals, One person, Lincoln Insurance, Garages, Road Maps
$548 for 1 person
$799 for 2 people
$1040 for 3 people
$1299.50 for 4 people
A SENSATIONAL OFFER
Complete round trip to Europe with your car. 15 days touring through 5 countries
ASK FOR FOLDER about the Budget Auto Trip to Europe!
ARNOLD BERNSTEIN LINE
17 BATTERY PLACE NEW YORK
Phone Digby 4-5066

Teachers INQUIRE YOUR WAY
Teach medium "The Certificate Way" A low priced method tested in 33 yrs. teaching experience. Half million satisfied users. Write for your guarantee on a 1-month trial. Write for free circular
C. HISTENSEN MFG. CO.

Rebuilt Band & Orchestra Instruments
HONESTLY DESIRABLE—FULLY GUARANTEED
Write for Bargain Catalog. Please state instrument desired.
WEYMANN COMPANY Dept. E, 16th & Sansom Sts., Phila., Pa.

MERIT PINS—CLASS PINS RINGS AND MEDALS
Use illust. or low brass 25c each. Gold filled pins or rings 50c each. Catalog 200 other designs. Catalogue on Request.
CHAS. A. WINNER & CO
713 M-7-9 N. 10th St.
Chicago Ill

PHIL BAKER'S PIANO ACCORDION METHODS
for TEACHERS of PIANO and PIANO ACCORDION
Now every Piano Teacher can teach the Piano Accordion. This method is the simplest, most thorough and most interesting. Takes the pupil step by step. You can it yourself or look over these wonderful new books
Part 1, 2, 3 Each Part . . $1.00

NOVELTY HAND SOLOS in RHYTHM
GIDDES HANA BIZELINO FINGERS MARITA
WRITE COMPLETE LIST

VINCENT LOPEZ MODERN PIANO METHOD
Simplest Method Known
Most modern complete in all respects thoroughly illustrated. All subjects a course—bass, melodies, music, modulations, harmony, endings, fill ins, transposing, practice tips, whole note chords, blue jazz chords, piano & ukulele, etc. Show and illust. on how to fill in chords. Do away with chords
Part 1, 2 or 3 (Each Part)— $1.00
M M COLE PUB. Co. Chicago

THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make the Violin Department "A Violinist's Etude" complete in itself

The Viola—A Promising Oldster

By CHARLES N. BOYD

SIR ARTHUR SULLIVAN is alleged to have specified at his three pet aversions. Old Irish ballads, Wagner and viola solos. Just why he should place the latter with the Irish Ballads is not quite clear but as a matter of fact the viola getting a little earlier and note is right say to a better start than the violin or violoncello has been sadly slighted as a solo instrument while at the same time it has been used as an essential member of the string ensemble. So long as its main function was to double the basses in an upper octave the viola was lightly regarded, as is done by the makers of orchestras as given for example, in Schumann's *Grundlage des Dirigentens* in one which the following is taken

Orchestra	Violins	Violas
Leipzig, 1746	10	1 or 2
Leipzig, 1765	16	5
Dresden, 1753	13	4
Poland, 1754	8	1
Paris, 1754	16	2
Mannheim, 1756	20	4

As the viola gradually came into the delayed inheritance of an individual part it became necessary to increase the number of violins in the orchestra. By 1815 the Munich Kapelle had eight violins to twenty four violins and Spontini had the same proportion at Berlin. In later days Wagner had twelve violas to thirty two violins, the same proportion that Strauss specifies for "Heldenleben" but in "Elektra" eighteen violas vie with twenty four violins. With this increase in numbers came a sturdy advance in demands upon the players and the viola desk lost its reputation as an asylum for incompetent violinists. The echo of such a condition in Burney's remark about Geminiani's unfortunate experience in Naples (1711-14) when he was never trusted with a better part than that of a viola player. Despite the impetus given the viola by Haydn, Stamitz and Mozart, the latter must rusted the viola players and gave to the second violins parts which he might have assigned to the violas. It is needless to say that now always the demands upon the player's ability in orchestral music as well as solo, are not less for viola than for violin or violoncello, and the new literature for solo viola is largely a modern phenomenon.

Early Artists

AMONG THE OLDEST viola players of distinction are Johann Adam (1725-84) mentioned by Burney as one of the best of Hesse's orchestra at Dresden and Federigo Fiorillo (he of the "36 Caprices" for violin) who in 1794 was viola soloist at the Ancient Concerts in London. Marie-Alexandre Guénin (1744-1819) prominent as a violinist in Paris, wrote a "Concerto for viola op. 14." Paganini had a Stradivari viola, and Berlioz tells the story of Paganini's request for a viola concerto. The composer agreed that such a piece should be written by a viola player but proceeded to make some sketches. The violinist objected to these because of the tests for the solo instrument, and though that project came to naught it helped to inspire the viola solo in the Harold en Italie" symphony which had first performance November 23, 1834. After Paganini heard it for the first time at Berlioz concert of December 16, 1838 he sent the composer the celebrated gift of 20,000 francs. George Onslow (1784-1852) though himself a violoncellist was partial to the viola, and his numerous quintets (like Mozart's, often include two violas. Mozart's chief encouragement of the solo violist is in the "Concertante" for violin, viola and orchestra, and the two Duos for violin and viola. The latter were written because Michael Haydn commissioned to write six duets for these instruments became ill after the fourth was complete, and his friend Mozart finished the task for him. Karl Stamitz (1746-1801) son of the more celebrated Johann, was a virtuoso player and left at least one concerto—the one in D major not published until 1900. Weber's attitude to the solo viola was peculiar. He wrote for it six variations on the folksong *A Schäuerl und a Kriindl* and the "Andante and Rondo Ungarese," but revised the latter for bassoon solo. He also set one tune or viola players have apparently not been interested in writing for solo viola.

The Viola's New Day

IT IS A SIGNIFICANT fact that the era of solo viola playing and composition is just beginning and that a majority of the compositions to the work of recent or contemporary musicians. The viola player can no longer complain that he is offered nothing but second-hand fare, originally written for other instruments and often, for technical reasons ill-suited to the viola. Important original compositions are now appearing in unexpected profusion and at last the viola seems to be receiving proper consideration as a solo instrument. The time worn objections to tone are apparently due more to the players than to the instrument and a generation which has really exploited the possibilities of the viola has changed the attitude of composers. The list of newer concertos includes those by William Walton (1929), A. Russel, A. Cause, Wm. Henry Bell, Emil Pepping, Marius Ulfstad, W. von Bartels, John B. McEwen, and L. A. Hess. Arnold Bax has been active in providing for the solo viola player. His concerto dates from 1920, and was accompanied by the highly-praised *Phantasy* for viola and orchestra. Two years later came his "Sonata for Viola and Piano" the "Elegy Trio" for flute, viola and harp (dated 1916), the "Sonata for Viola and Harp" (1927). B. J. Dale is another English composer who has made important contributions to the literature of the viola. To illustrate a lecture by Lionel Tertis he wrote an "Introduction and Scherzo" for viola and piano, but it was simply a piece for the occasion and is not published. Widely played are Dale's "Suite" and *Phantasy* both for viola and piano. Emil Ferir is first violist of the Los Angeles Philharmonic Orchestra has appeared as soloist in two of his own compositions for viola and orchestra.

Paul Hindemith (born 1895) himself the viola player of the Amar Quartet and an outstanding artist has provided both ritile and difficulties for the player of his instrument. First comes his Sonata op. 11 no. 4 for viola and piano. "Op. 11 no. 5" (original is for viola alone as is Op. 25 no. 1. His Sonata op. 25 no. 4 for viola and piano was at first accounted unpublished. Op. 36 is devotional "Kammermusik" of which No. 4 is the viola concerto. Hindemith's "Second Viola Concerto" has been heard in both the original and a revised form, but not yet published. York Bowen's "Concerto in C minor" was first played by Tertis in London in 1908 and a "Quartet for four Violas dates from the same year. He has two sonatas for viola and piano, no. 1 in C minor and no. 2 in F, smaller pieces, and also a trio for viola, harp and organ. Lalo, Novàček, Ardhat, Johann Strauss Bachrich, and Per Ridarson all active at one time as viola players have apparently not been interested in writing for solo viola.

A VIOLA MADE BY GIOVANNI BAPTISTA GRUTTI AT CREMONA, IN 1804

Cecil Forsyth, for a time violist in London orchestras, has written a Concerto (G minor) which, like his *Chanson Critique* for viola and orchestra has had repeated hearings. The Suite by Ernest Bloch in its original form with piano won the prize of one thousand dollars offered by Mrs. F. S. Coolidge in 1919 for a new composition for viola. The following year the instrument was set for orchestra, as originally planned by the composer. There is also a Concertino by Othmar Gerstenmann, op. 16 for solo viola and orchestra composed of strings, oboe, horn and timpani.

The Dutch violist Cor Kiist has a concertpiece for viola and orchestra op. 3 and has composed Franco Moelenaar a solo for viola with small orchestra. Karl K. Meyer pupil of H. Ritter and well known in Germany as a violist, wrote a *Romance* for viola and orchestra also many études and solo pieces. Joaquin Turina's *Escena Andaluza* for viola, piano and string quartet had first hearing in Paris (1913). The three pieces by Vlady which are sometimes heard as viola solos with orchestra were not written originally for viola. The *Lied* op. 19 is for cello, the *Fantasy* op. 31 is for oboe and the "Chorale Varie" is for saxophone.

(Continued in next Etude)

That Beginner's Feeling

By SID G. HEDGES

THE SUCCESSFUL teacher can always see difficulties from the point of view of his pupil, consequently one of the most valuable assets a teacher can have is a recollection of how he himself felt as a beginner. To retain this is no easy matter when a violinist has been a professional for many years.

To the expert professional violinist it is not a thing to be constantly struggled for and wrestled with. Fear of playing which to the beginner are incredibly difficult are performed by the experienced violinist with scarcely a thought. Thus the teacher forgetting how he himself was once so conscious of that inability to do anything well finds it very hard to appreciate the ordeals and anxieties of a learner.

Of course a teacher is always aware of the special trials of the beginner because he sees the same blunders made so frequently by his pupils. He knows for instance that a beginner cannot hear squarely, that his violin will often drops because of the left arm tiring, that his tones and semitones will not always be clearly distinguished. But a knowledge of all these things will not help the teacher to get the view point of the learner. What is so necessary is that the master shall realize the psychological effect of this incompetence of the pupil.

The First Trembling Attempt

THE STUDENT may possibly taken up the violin because the playing of a friend or an orchestra pleased him. At the first lesson he sees the teacher play with skill and unconscious effort—and then he sees himself makes most distressing noises and feels more inept and clumsy than ever before in his life. If he be new to the self-discipline required for successful study the first few weeks practice may not be very successful. In the case the pupil will get more and more depressed each time he sees his teacher or anyone else play.

Yet all possibility of his further progress depends on his attitude toward his work. That the teacher shall appreciate this fact is most important. For on his understanding of it depends his chance of keeping that pupil. Many teachers have a natural aptitude for sympathetic and understanding and such are naturally most successful. But the teacher who does not seem to possess these gifts must set himself to acquire them.

To pick up a bow is the easiest thing in the world for the expert violinist but for the beginner it is an awkward task fraught with possibilities of all sorts of errors. It only the teacher could recapture that feeling he would be much better able to assist and encourage his pupil.

Similarly to lift the violin to his shoulder and to play a few long notes with clear even tone is the simplest thing imaginable—for the teacher. But when the beginner tries it is a very different matter he finds it amazingly difficult and his own attempts hideously clumsy. Here again the good teacher does not merely make mechanical corrections but feels the despondency of the novice and gives encouragement.

The Teacher Becomes a Novice

FOR THE teacher to experience the full tentancy and gloom of the complete novice let him pick up his bow in his left hand put his violin up to the right side of his chin and attempt to play left handed. He will feel as helpless and foolish as awkwardly as the most troubled beginner. And afterwards he will be better able to participate in that beginner's train. Of course the attempt to play wrong handed must not often be repeated or "that beginner's feeling" will get come.

It is also a salutary exercise for the teacher to try occasionally to read music in tenor bass or some other clef with which he is almost entirely unfamiliar. It will be more easy for him afterwards to make allowances when a pupil blunders over the "easy treble clef—which, of course is no easier than the others.

The imaginative professional will discover many other ways in which he will be able to put himself in the pupil's place. Certainly such endeavor will more surely make of him a better teacher.

The Wisdom of Violinistic Sages

"The real virtuoso player in the present day sense of the word is the artist who has the lyric and sonorously vibrant voice of tone which allows him to give the most musical and expressive interpretation to the composer's thoughts.
—FRANCIS MACMILLEN

"The pressure of the thumb is to resist the pressure exerted by the fingers. It will of course feel the pressure but it must not participate in it.—KARL COLVOORESS

"The art of music possesses two forms of expression excelling all others in beauty in my opinion first the orchestra and second the string quartet.—LOUIS BALLI

"To find the right kind of discipline for every pupil study and not to do, but how much is enough, varies regardless of the number and details are infinitely important.—HUGO KORTSCHAK

"Remember to do three things. Bow rapidly, use short levers, make the bow rhythmic the string and allow the bow to do the work.—The Violinist

FESTIVALS:
SALZBURG July 29—Sept 1
VIENNA June 2—30
LINZ July 23—27

Consult your local travel agent or write

AUSTRIAN NATIONAL TOURIST OFFICE
500 Fifth Avenue New York City

Linger in AUSTRIA

Scene of the greatest musical events of Europe—SALZBURG birthplace of Mozart, throbbing with the genius of Toscanini, Reinhardt, Weingartner, Walter. Location of summer music schools—Lists celebrating the festival of Bruckner—the lovely DANUBE of Strauss inspiration—distinguished music schools of VIENNA, the goiter—the lighthearted—varied native items of alpine TYROL, her carnivals, her PASSION PLAY at THIERSEE—the local giving waters of BADGASTEIN, sophistications of SEMMERING, CARINTHIA, the SALZKAMMERGUT—All sports, splendid motoring—Capture the irresistible glamour of that genialitch charm that is AUSTRIA'S alone. Lowest rates in Europe. Railway reductions.

TINDALE
Music Filing Cabinet
Needed by every Musician, Music Student, Library School and Convent.
Will keep your music orderly, protected from damage, and where you can instantly find it.
Send for list of most popular styles
TINDALE CABINET CO
40-46 Lawrence St.
Flushing New York

Special
Henning Violin
To Orch
DEEP MELLOW SOULFUL
For a long time you have seen those little high grade violin ads in the musical press. Perhaps you have felt there must exist an instrument made possible by one many years of experience in the making. Satisfaction guaranteed.
GUSTAV V. HENNING
Information 201 Finance Bldg. Seattle, Wash.

MAKE AMERICA MUSIC MINDED
START A
MUSIC KINDERGARTEN
AND TOY SYMPHONY ORCHESTRA
Write to National Music Toy Co. Dept. 1 Kansas City, Mo.

LEARN TO TRANSPOSE
Your Key Signature Is Not Changed
Transposition is often called for in the Orchestra, Band, Choir, Chorus, Quartet, Duet, Solo, Accompaniment, Ensemble, Chorus, Choir

JUILLIARD SCHOOL OF MUSIC
JOHN ERSKINE *President*

JUILLIARD SUMMER SCHOOL

GEORGE A. WEIGE *Director*

JULY 8 to AUGUST 16

Piano
KATHERINE BACON
SASCHA GORODNITZKI
ALTON JONES
MORRIS KERR
GUY MAIER
ARTHUR NEWSTEAD
LEE PATTISON

Strings
LOUIS FOSTELMANN
SAMUEL GARDNER
SASCHA JACOBSEN
HAROLD KRAUS
LOUIS PERSINGER

Voice
LUCIA DUNHAM
FRAVER GANGE
ELLE SOUDANT
RUTH H. STEWART
BERNARD TAYLOR
ELLA F. TOBIN
HERBERT WITHERSPOON

Organ
HUGH PORTER

Harp
MARIE MILLER

Methods and Materials
VOICE — HERBERT WITHERSPOON
PIANO — GUY MAIER
VIOLIN — LOUIS PERSINGER
THEORY — GEORGE A. WEIGE

Methods for Adult Education — *Orchestral Instruments*
Theory of Music — *Ensemble*
Special department for high school students

For information address
GEORGE A. WEIGE *Director*
130 Claremont Avenue — Room 221 A — New York, N. Y.

CHICAGO MUSICAL COLLEGE

SUMMER MASTER SCHOOL

FIRST SESSION May 13 to June 22 — MAJOR SESSION JUNE 24 to AUGUST 5 — THIRD SESSION July 22 to August 31

Some of the Prominent Members of the Summer Faculty

RUDOLPH GANZ — LOUIS GRUENBERG
ALEXANDER RAAB — GRAHAM REED
LEON SAMETINI — ISAAC VAN GROVE
SILVIO SCIONTI — FLORENCE LAMONT HINMAN
JOHN CARRÉ — ARTHUR DIAZ ANDERSEN
LILLIAN POWERS — NELLI GARDINI
NOËL E. MARGOLIES — WALTON PYRE
VIOLA COLE AUDET — HELEN CURTIS
MABEL SHAWN VERNON — ROSI LUTIGER GANNON
HAROLD VAN DUZEE — MAX FISCHEL

× × × ×

MR. HARALD KREUTZBERG IS NOW HOLDING HIS MASTER CLASSES AT THE COLLEGE

RUDOLPH GANZ, *President* — HAROLD E. RAY, *Business Manager*
LEON SAMETINI *Vice-President* — GUSTAV DUNKELBERGER, *Dean*

Write the Registrar for Summer Bulletin

64 E. Van Buren Ave. — Chicago, Ill.

VIOLIN QUESTIONS
Answered
BY ROBERT BRAINE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the descriptions photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins owned and their owners. We regret to say that this is impossible. The actual violin must be examined. The great maturity of labels in violins are counterfeit and an indication of the real super-maturity of labels in violins are counterfeit and an indication of the real super-ficiality of a supposedly valuable old violin to make or mend it is a ficiality of a supposedly valuable old violin to make or mend it is a We advise the owner of a supposedly valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

More About Fancy Scrolls.

J. K.—In my answer to J. C. in the November issue I did not intend to confuse all violins, which instead of the conventional scroll have figures of lions, serious heads of human beings and so forth. I have seen some such violins with these ornaments, which possessed excellent tone quality. My point was that these ornaments alone do not indicate a high character in a violin, as such ornaments are often used on violins of very ordinary quality. Cheap factory made violins often have such ornaments. The great Cremonese makers frequently carved the heads of animals and dame beings on their violins, but very rarely indeed. Personally all of them used the conventional scroll.

Sensitive Finger Tips.

J. L. S.—It sometimes happens that the violinist's finger tips become very sore when he practices many hours a day and wants to practice more. The finger tips, that is, the skin in the sensitive to the pressure of the strings. I would suggest to a good violin teacher and explain your difficulty and he will teach you how to harden the hand. Be sure to play the usual finger tips on the strings and not the side of the fingers. If your hands get very sore, stop playing for a day or two and then begin again. This resume continues this way by degrees until the finger tips have grown that protective pads of calloused skin.

Sarasate's Violin

J. E.—Pablo Sarasate, the great Spanish violinist, died deceased, played on an Antonius Stradivarius violin, which was a present to him from the Queen of Spain. This violin has a neck about an inch and a half shorter than normal. The fact that it has such slight shorten was an advantage to Sarasate, who had a rather small hand. Sarasate was one of the greatest artists in the history of violin playing. He made a very successful tour of the United States, being received everywhere with unbounded enthusiasm.

Correct Pitch.

R. G. K.—Universal pitch with the A at 440 (double vibrations) per second is practically general one in the United States at present. All symphony orchestras use it, and all pianos, organs, and other instruments are tuned to it. Always tune your violin to this pitch.

An Orchestra Arrangers

A. L.—Gustav Saenger is the arranger and composer in charge of Carl Fischer, Inc., music publishers, Cooper Square, New York City. If he is not there at present, they will no doubt forward your letter.

Producing the Vibrato.

A. H.—Some time ago I heard that you have been playing the violin for eight years, and that you have tried every means to enable you to produce a good vibrato, but in vain. Have you tried the cure-all which would help you most, that is, taking lessons from a good teacher? It would be idle to locate your trouble, and advise you to do such and such, unless I knew what the matter, without watching you play. Usually the left grip needs slightly with the thumb and the base of the forefinger. The base of the forefinger should be held very lightly against the neck as possible free from it, and the vibrating produced by swinging at the wrist joint, the forearm and with the whole forearm. Practice these motions very slowly at first. However, your best course is to have the vibrato demonstrated for you by a good violinist. It there is no close rate violin teacher in your city or in the nearest large city and find one. If you can only take a single lesson to locate the certain.

Violin Repairs

E. L. O.—When a violin falls on the floor lace down usual it is very apt to jar the finger board loose from the violin. In regluing the finger board on the violin the old glue should be carefully scraped off and also fresh glue has been applied to the glue joint. The neck is place it should be tightly clamped to the neck. Dumas should also be used in other cases of repairing otherwise the parts will soon come apart.

Modern French Violin

T. R. U.—The letter you inquire about was evidently made by a French maker in Paris about ten years ago, so it would be based on a modern violin. I am not familiar with this maker's violins, so cannot give you any idea in regard to their quality and price. However I would hesitate to buy such a comparatively new violin without having the instrument looked over by a good expert. The inscription, "extra consist" on the label looks "cheap" and the fact that the makers name is carved in ink wood on the back also looks bad. First class makers do not burn their names in the wood of the violin, nor do they print words like "extra special" on their labels. They leave it to the makers of "factory" fiddles.

Left Hand Pizzicato.

L. L.—Where a cross + is placed above a note it signifies that the note is to be picked with a finger of the left hand. There is a great deal of this left hand pizzicato work in compositions by Paganini, Ysaye and other writers of bravura compositions. In the second movement of Paganini's Witches' Dance, there are several passages which are a combination of bowing and pizzicato with the left hand. Two notes which are tapped with the point of the bow and notes marked with a cross are played pizzicato with the fingers of the left hand. Left hand pizzicato is quite difficult and I leave you all yet to study it, or receive it without much help or a good teacher.

On Memorizing.

L. E. H.—The Fiorillo Studies are usually taken up after the "Pretty Tree Kinder" of Kreutzer have been completed. Kreutzer studies are quite and memorizing quite difficult. I would advise you to memorize very easy pieces at first. Folk songs, easy melodies which everyone knows and so forth. Play them from the music at first, and then from memory. You can then try to memorize more difficult pieces. Repeat a few bar measures at first and with constant practice you will gradually be able to play the entire piece from memory. Anyone can learn two measures from memory then two more then eight and in time the entire composition. Set apart half an hour or so every day for memory work alone. Many people play only a few minutes every day in memorizing and when they fail, this give it up as a bad job. Correct practice will develop the memory and in time memorization will become much easier. Of course there are some violinists who have a rare talent for playing from memory. They can play a piece a few times, and they know it. Others find it extremely difficult.

Trios and the Vibrato.

H. R.—The best entertainment of three instruments for playing high class dance music is hotels and restaurants is violin, violin-cello, and piano. There is a very large selection of classic semi-classic and popular music published in trios of this kind. I cannot find the name you some, among the well known violin makers, so there are thousands of makers, some of them only a few instruments are really well known. However some of these obscure makers are quite good and really good violins. The Fiorillo Studies are usually given following Kreutzer. A violinist should be able to do both slow and fast vibrato, as some passages call for slow and some for fast. He is a good violin teacher and can also teach you how to practice the vibrato, even if you are only a simple beginner. Some very talented pupils, do the vibrato fairly easily and naturally with little or no instruction. As you live in a large city you have a marked opportunity of hearing and studying good violists. Observe closely their vibrato and it will help you very much.

Hope Violins.

E. G.—Hector Sebastian Philippe Bernardel was an amateur French violin maker who made violins in Paris from 1870 to 1876. He was a pupil of Lupot the greatest French maker. Good specimens of his violins are sought by Amateur collectors and violinists in the neighborhood of $400. Three were made two numbers of such musical Hopf Instruments and Christian Daniel Hopf both of Klingenthal Germany. They were not great makers, and their violins are listed in the neighborhood of $150. Then there are a horde of makers and manufacturers who use the imitation "Hopfe" which they usually brand on the back with the name "Hopf." These imitation Hopfs can often be picked up in pawn shops for five or ten dollars. Your only course is to send your violins to an expert for appraisal, and to ascertain if they are genuine or imitation. No one can tell the name of a violin or whether it is genuine by a description of it by mail. The violin must be in the hands of the expert before he can give a work while opinion of it.

Judging Blindly

R. T.—Not having seen either of the violins you inquire about I could not possibly tell from the names alone which is the better. Besides, in justice to the advertisers The Etude does not recommend certain makes of violins and other instruments in the advertising of these made by other makers and manufacturers. Take the two violins to an experienced expert and get his opinion.

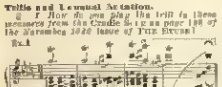
QUESTION AND ANSWER DEPARTMENT
Conducted by
KARL W. GEHRKENS
Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Table and Unusual Notation.

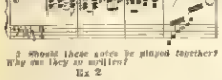
Q. How do you play the table of chords in three measures from the Cradle Song on page 188 of the November 1934 issue of THE ETUDE?

Ex 1



2. Should these notes be played together? Why are they so written?

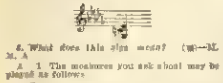
Ex 2

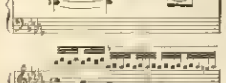


3. What does this sign mean? (M—M. A.

A. 1. The measures you ask about may be played as follows:

Ex 3





2. Yes, the three notes are played together. You do not give the composer's name so I cannot tell why this is so written. Usually in such cases the notes belong different voices.

3. It is probably a double sharp in leading a pitch a whole step higher than the note would be without any sharp. If this does not seem to fit the case tell me to what composition the sign occurs so that I may look it up.

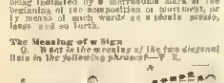
The Meaning of Measure Signs.

Q. Please explain what they mean by signs the 1/4 signature and C as 4/4. What rules does each sign have in 1/8 time and how just are the meter signs?—L. M.

A. The signs 4/4 and C mean the same thing, namely that each measure is of the duration of four quarter notes. When the C has a stroke through it thus ¢ the measures will consist of four quarter notes but these notes are now left only stamps of two beats instead of groups of four. In other words, the sign ¢ means the same as 2/2 (occasionally 4/2) in the case of 2/2 2/2, or 4/2 a half note has one beat, a whole note has two beats and a dotted whole note three. None of these signs has anything to do with the rate of speed this being indicated by a metronome mark at the beginning of the composition or sometimes, or by words such as "Allegro" or "Adagio" and so forth.

The Meaning of a Sign

Q. What does the meaning of the two diagonal lines in the following phrases?—V. R.



A. The sign about which you ask indicates that the note is to be a break at the point where it appears. Occasionally this has a bold over it indicating that the interruption is to be a little larger than usual but generally it indicates merely a short but definite break in the continuity of the music.

High School Graduation as a Prerequisite to Music Study

Q. In a high school education necessary for one who is about to attend a conservatory of Music?

Since years ago I studied piece with a teacher for about four or five months since then and the final July I have studied about one new piece from each repertoire and am working on the following pieces: Bach Prelude in C-sharp Major, Beethoven in E-flat major Prelude in B-flat, Mozart in A major, Nocturne in F major, Brahms' Piano Waltz from Moonlight Sonata, Brahms' Waltz in A-flat.

Could I enjoy my Conservatory Pr in less than a year?—E. R.

A. Most high grade conservatories may require graduation from a high school education as a condition of entrance.

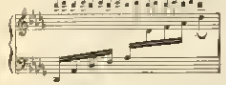
2. I should say that if you can play well and up to these compositions that you mention, you have made excellent progress in the time that you have devoted to the study of the piano.

3. Some of the Debussy Preludes are not technically difficult but are notably that probably require years of maturity then you would need to have after your limited period of study.

When a Turn Has Four Notes.

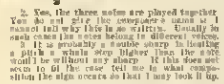
Q. In the turn in measure 61 2-3 of Paderewski's Minuet played as follows:

Ex 1



According to Dr. Prout's Guide has a turn gives a note always in the upper neighbor. Also in Professor Horsley's Handbook, Ornamentation in Music of the Masters he states that a turn consists of four notes. Is it a rarely always near this and played as follows:

Ex 2



I should like to know what is the correct way to play this.—G. C.

A. The subscriber that you quote are of course correct in their descriptions of the turn and when the sign appears directly over the note it usually begins with its upper neighbor as you state. It often happens however that the turn sign is placed a little to the right of the principal note, and in this case the principal note is sounded first followed by the four auxiliary notes of the turn. In the Paderewski Minuet the sign is placed directly over the note but the composition is so old that even then the traditional practice of beginning the turn with the principal note is flexible to everyone, and, as you say, this particular turn is always played with five notes. Where this tradition originated I do not know but it is quite certain that it probably came from Paderewski himself.

A Trill in a Bach Prelude.

Please tell us how the trill in the 23d measure of Bach's Little Prelude No. 3 is played?

A. The Schirmer-Mason Edition of Bach's "Little Preludes" has the question as shown in Example 1. If you find it difficult to play the three notes against two you may use Example 2 better.

Ex 1 — Ex 2

Music Supervising as a Career.

I am writing a "Course Book on a Plan to Be Used in a Public School Music Supervisor." The literature that I need is anything relating to a music supervisor's activities and duties, nature of work, history of music education, preparation, opportunities, etc.—E. T.

A. The following books will help you at least a little: The Music Supervisor by Thomas Tapper; History of Public School Music by Birge. But the best source of information about music supervising and music supervisors is the series of volumes published by the Music Education National Conference. You will have to search out your material but if you are willing to go to the trouble of looking through each of the last ten or twelve volumes you will find a great deal of information.

STEINWAY AWARDS
FOR PIANO STUDENTS

STEINWAY & SONS of 109 West 57th Street, New York, are pleased to announce the special arrangement which they have entered into with the NATIONAL PIANO-TEACHERS GUILD, INC. of 6 East 45th Street, New York, the piano teachers of the members of said Guild, to whom certificates may be awarded by the Guild as participants in the Guild's National Piano Playing Tournament will also receive certificates from Steinway & Sons, graded according to the ratings shown on the Guild's certificates.

These Steinway certificates will cover the period of three years, each year separately and will have substantial values. The holders receive a partial payment of new Steinway Grand Pianos, with the new authentic Steinway action, as follows:

	First Year	Second Year	Third Year	TOTAL
Serious Student Certificate	$30	$30	$30	$90
Good Rating Certificate	40	40	40	120
Red Seal Certificate	60	60	60	180
Blue Seal Certificate	70	70	70	210
Gold Seal (Red Star) Certificate	80	80	80	240
Gold Seal (Blue Star) Certificate	90	90	90	270
Gold Seal (Gold Star) Certificate	100	100	100	300

A holder of a Gold Seal (Gold Star) certificate covering three years, therefore, may obtain a credit of as much as $300 toward the purchase of a new Steinway Grand Piano, and such a credit is restricted only in so far that it cannot exceed twenty-five percent of the net cash retail price of any one new Steinway Grand Piano in any one purchase.

Any pupil of a teacher who is a member of the Guild may enter the Tournament for any one year or for all of the three years.

Further information will be gladly supplied by Steinway & Sons or any one of their representatives throughout the country.

This is an unusual opportunity for talented earnest students of the piano to obtain a new Steinway Grand Piano of the most modern type at a very material concession in price, and is offered in the hope that it will stimulate interest in piano playing and students in the acquisition of an instrument that will mean pleasure their course of study in a high degree.

STEINWAY & SONS,
STEINWAY HALL,
109 West 57th Street, New York

CLASS PIANO INSTRUCTION

The first piano teacher in any city or community to adopt the Ross Multiple Piano has a decided advantage over all of the other teachers.

1. He has the first choice of the pupils interested in this sort of instruction.
2. With the more valuable teaching equipment, he becomes established as the outstanding teacher.
3. If he is a resourceful teacher who can plan his class work to the best advantage, his pupils will advance much faster than others and they will enjoy it more. This will attract more students and there will be less quitters.

Be ambitious and stand first

WEAVER PIANO COMPANY INC.
Makers of Fine Pianos, and of The Ross Multiple Piano
127-137 Broad Street, York, Penna.

WANTED!

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! Address
CIRCULATION MGR'R
THE ETUDE MUSIC MAGAZINE
PHILADELPHIA, PA.

MUSIC PRINTERS
ZABEL BROTHERS CO. INC.
55th and Columbia Ave. PHILADELPHIA, PA.
ENGRAVERS AND LITHOGRAPHERS
Write to us about anything in the line
SEND FOR ITEMIZED PRICE LIST

Why should I study this summer?

Perhaps just to "get out of the rut" — to seek new material to modernize your methods

Or to strengthen your standing by earning a nationally recognized Certificate, Diploma or Degree

Or to round out your training for the kind of work in which you want to specialize

Or to prepare yourself to take up new work in addition to that which you are now doing

Whatever your aim you will find the training you want in the curriculum of our

FORTIETH ANNUAL SUMMER SESSION
Write for a Catalog today!

Faculty of 75 teachers available through entire summer. Come when you can, leave when you must.

Reduced tuition rates deferred payment plan

Series of 18 concerts and recitals free to summer students

Dormitory accommodations and practice facilities at moderate rates

Courses lead to Certificates, Diplomas and Degrees.

Entrance to Main Reception Room

Private instruction in Piano Voice, Violin, Organ Cello, Wind Instruments, Theory, Composition Dramatic Art and Dancing

Special short-term classes in 50 subjects including Piano Master Class, Piano Normal Class, Teaching Repertoire Class Piano, Violin Master Class, Voice Master Class Organ Master Class Public School Music, Band and Orchestra Conducting, Theory Composition, Play Production, Microphone Technique, and many others.

FOUNDED 1895 BY WILLIAM H. SHERWOOD
SHERWOOD·MUSIC·SCHOOL
410 SOUTH MICHIGAN AVENUE — CHICAGO

Peabody Conservatory

OTTO ORTMANN, Director
BALTIMORE, MD

Recognized as the leading endowed musical conservatory of the country

Summer Session June 24th August 3rd

Staff of eminent European and American Masters including:
FRANK BIBB — FRANK GITTELSON — PASQUALE TALLARICO
WILMER BARTHOLOMEW — CARLETTA HELLER — HOWARD R. THATCHER
AUSTIN CONRADI — LOUIS ROBERT — MABEL THOMAS

Tuition $20 to $35, according to study

Practice Pianos and Organs Available

Circulars Mailed — FREDERICK R. HUBER, Manager

Arrangements for classes now being made

CONVERSE COLLEGE
SCHOOL OF MUSIC
SPARTANBURG, SOUTH CAROLINA
An Endowed Professional School. Nationally Accredited. Fall B. Mus. Degree and Diploma Courses. College Environment. Teachers of National Reputation. Artists Concerts and Annual Music Festival. Moderate Tuition Fees. For Catalogue
Address N. Irving Hyatt, Dean

ATLANTA
CONSERVATORY of MUSIC
HUGH HODGSON — GEORG LYNDORF
Director — Dean
Courses in PIANO, VOICE, VIOLIN, ORGAN, PUBLIC SCHOOL MUSIC, NORMAL TRAINING, DRAMATIC ART AND DANCING
Catalog upon application
Peachtree and Broad Streets — Atlanta, Ga.

Diplomas, Certificates of Awards, Medals and Other Requisites for Awarding Pupils Completing Courses in Music
THEODORE PRESSER CO
1712-14 Chestnut St. — Phila. Pa.

Mr. and Mrs. Crosby Adams
TWO SUMMER CLASSES
for TEACHERS OF PIANO
June 29th to the 26th—August 1st to the 7th 1935
MONTREAL, NORTH CAROLINA

ERRATA

In the Publisher's Monthly Letter of April, the date of Marcella Sembrich's debut on this country at the Metropolitan Opera House was given as April 24, 1883. The correct date is October 24, 1883

Music and the Boy of Junior Age

By Margaret Ann Ahlers

THE JUNIOR AGE may be called "the dangerous age" so far as boys study of music is concerned. The period from ten to fourteen years is one of the most interesting in the life of any boy. He begins to discover his own individuality to find out that the world is a wonderful place—full of reality. He begins experimenting mechanical devices fascinate him he craves action—continually wants to do things and go places.

A curious thing, however sometimes develops during these years—that is, a marked "anti-girl" complex—and then the music teacher encounters a real problem. Upon its intelligent solution depends the boy's future musical education.

The Coming Man

A BOY may be intensely prejudiced against anything that seems feminine—but it is no laughing matter for him. He wonders why people cannot see that he is no longer in the baby class but growing up. Suddenly at ten or twelve years he is much older and, in his own mind, at least, superior to girls of the same age. It's a matter would as far as he is concerned.

The study of music can be just as masculine as the teacher makes it. Within her power lies the opportunity to mold opinion regarding performance on any instrument. If she treats the matter with only feminine consideration having no thought or model standing for the mind of a masculine child she need not be surprised some day to hear the remark, "Oh, only girls study music!"

Find Masculine Music

IT IS NO WONDER that boys often revolt when we consider the type of music they are sometimes expected to practice. Imagine a vigorous lad of twelve coming into the house from a game of baseball or from a thrilling time playing pirate, to settle down to drill music study. He has been seeing himself as a hero—"the world's greatest pitcher" or has in imagination been far away in search of rich treasure. But out of a boy's world he plunges suddenly when at the piano he must practice a piece entitled "Little Blue-eyed Susan" or "Dolly's Dance."

It is not difficult to find good appropriate music for boys. There is an abundance of it and the teacher who chooses material thoughtfully instead of hurriedly will be rewarded in more ways than one. Not only will the boy be more anxious to learn to play but he will be also grateful for apparent understanding and consideration.

Make Musicians Human

IT IS NOT enough to tell the twelve year old boy of today the stories of musicians—how hard they worked to win success how many struggles they endured. He fails, often to be properly impressed. But if he is shown another view of the picture and is convinced that famous men in their childhood days were real boys, fun loving and even mischievous he sees there some resemblance to himself and is more than likely to reason that if they were just "regular fellows" who somehow managed to become musicians—there is some chance for him, too.

The red blooded boy is perhaps more apt to be inspired by the story of Haydn's adventure in climbing the scaffolding on the imperial Palace in Vienna than he is by being constantly reminded how hard the boy Haydn worked to become a musician. He feels pretty close to the young lad who received a good licking at the command of the Empress—closer than if the teacher holds up Haydn as a model of perfect behavior and musical ambition.

Music for a Richer Life

MUSIC CAN MEAN so much to a boy even though he never becomes a professional. The fact that the study of it is still worth while, and can be accomplished along with other branches of education is proven by the lives of prominent men of today who have achieved success in some occupation and are good musicians besides.

If the teacher, by patience tact and comprehension of the mind of a boy can answer him that playing the piano or any other instrument is a thoroughly masculine accomplishment, she will pave the way for unmeasured results. The world today as never before, needs the influence of musicians needs men for the future whose boyhood is being molded by the study and love of the most grateful of all arts.

Music of the Spains

(Continued from page 266)

of number *Ay Mama Inez*—or the habanera, *Tu* of Sanchez de Fuente, so many of our concert programs. Then from those tales of witchcraft, with their wierd titles of the lurid Cuban forests come such other absorbing things as *La Selva Brujo (The Enchanted Forest)*.

Leaving Cuba, it may be the haunting song that reached us through Mexico. It is the song that corresponds to our *Home Sweet Home*—the *La Golondrina* of which legend says that it was sung by the King of Spain as he looked sadly down upon the Moorish town of Granada. "Tengo que estoy en la region perdida — y un poder volar" which translated, means I also am lost out yonder and without power to fly." Then you are likely to hear *Estrellita (Little Star)* undoubtedly one of the best loved melodies on the air and from the pen of the gifted Mexican composer Manuel Ponce. Having traveled as South, that very popular Latin-American air *Ay! Ay! Ay!* from the facile hand of Osman Pérez Freire is heard. Or if one is in Guatemala City there may be the grand opera, *The Nature Riberas (Queche Flume)* in which old themes have been woven by Maestro Jesus Castillo, one of this small Central American country's fine musicians. Many concert artists of today—especially among pianists—have come to us from these lands.

Anywhere one goes, down there, if he listens to the lilting music of the Spans with a sympathetic understanding as it beats out the song of centuries—with their dreams of hope and despair of joy and sorrow—he will come to feel more kindly toward that great race whose son Ser robed priests brought the first seeds of European civilization to the sand swept shores of our Americas.

* * *

"The only thing that gives our opinion dignity and comeliness is that it is our own and not that of some other person."—Dame Ethel Smyth

Solos in Groups

By Ethan W. Pearson

THE ways of creating musical interest and enthusiasm are many and varied. One good way that will also give one confidence to play before friends, and pride enough to perform in public is the group of pieces in contrasting styles. Have them of fair medium length so that the group will be not too long unless, of course, they are of real artistic value in advanced grades.

The desire to memorize follows this little scheme. One can make many groups from one's private catalogue or from the pupil's former pieces. Of the groups here presented the first six are grades one to two and a half and the final eight groups are from grades three to four and a half.

1 (a) Bicycle Galop — Bechter
(b) Rose Petals — Lawson
(c) Silver Gleam — Bechter

2. (a) Grandma's Clock — Johnson
(b) My First Galop — Lawson
(c) Water Nymphs — Anthony

3 (a) Jolly Time — Anthony
(b) Softly and Sweetly — Anthony
(c) Happy Hottentots — Anthony

4. (a) Gay Little Swing Song — Morrison
(b) Bonnie Blue Eyes — Rolfe
(c) Soldier's Song — Stoughtenmer

5 (a) Arrival of The Teddy Bears — Anthony
(b) Measures of Spring — Anthony
(c) Salute to the Colors — Anthony

6. (a) Boys Brigade — Wenrich
(b) Little Chinaman — Smith
(c) Sedu Waltz — Wenrich

1 (a) Brook in the Forest — Wenzel
(b) Lover's Melody — Johnson
(c) Polish Dance — Finnee

2. (a) Black Forest Clock — Heins
(b) On Lake Chem — Heins
(c) Philopena — Heins

3. (a) The Mill — Bator
(b) Maria — Ashley
(c) Matinitha — Engel

4. (a) Giants — Rogers
(b) Love's Longing — Quackenbush
(c) At a Fair — Marion

5. (a) Minuet in G — Beethoven
(b) Little Romance — Schumann
(c) Valse, Op. 39 No. 8 — Tschaikowsky

6 (a) Valse Episode — Kern
(b) Massa's in the Cold, Cold Ground — Kern
(c) Fandango — Kern

7 (a) Voices of Spring — Kern
(b) Reverie — Wettach
(c) Sonia — Prince

8. (a) Nocturne — Krysanowski
(b) Valse No. 15 — Brahms
(c) Ballet Russe — Fontaine

Basting Stitches

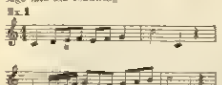
By Gladys Hutchinson Lutz

A FIRST class seamstress does not forget her "basting stitches" either in the matter of putting them in or taking them out.

All good musicians are "basting stitches" too.

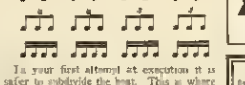
If you are called upon to execute a passage like the following

Ex. 1



an excellent preparation that would assure absolute rhythm would be to set your metronome at ♩=60 and practice counting out loud one to each tick, then two, then three, and finally four to each tick. Skipping about from one to four to three, to two would be additional good practice.

Ex. 2



In your first attempt at execution it is safer to subdivide the beat. This is where the "basting stitches" come into use. In the final execution, however the "bastings" are removed—the will at least is all that is accounted for.

Through this process you will acquire a sense of absolute rhythm.

A Cure for Nervousness

By N. B. Smart

A GOOD way to overcome nervousness is to develop a kindly feeling to those in the audience. They listen to gain pleasure. We should do our best to give that pleasure. Great players do more than their best. However far we may be from those great players, if we do our best, with a kindly feeling to listeners we must give some pleasure.

During a lesson period once with a great teacher, the master was irritable and the pupil was nervous. The teacher became worse and the pupil more nervous. At last in desperation, the student wanted to find an excuse for himself. "I don't make so many mistakes when I am practising" he said. "Oh! replied the teacher with bitter sarcasm "you save all these little treats for me." He was right. The pupil should have encouraged kindly feelings he should have braced himself to the task and made his lesson better instead of worse on account of his teacher's irritability.

AMERICAN CONSERVATORY OF MUSIC

CHICAGO — 49th SEASON

Offers Accredited Courses in piano, vocal violin, organ and all other branches of Music and Dramatic Art leading to

DEGREE—MASTER OF MUSIC
DEGREE—BACHELOR OF MUSIC
DIPLOMAS—TEACHER'S CERTIFICATES

Under Authority State of Illinois

Through preparation for concert, opera and teaching positions. Many special features weekly recitals concerts with full orchestra, features school of opera, training in students symphony orchestra, bureau for securing positions

SUMMER MASTER SCHOOL

Three Summer Sessions—May 16 to June 26, June 27 to August 6 and August 8 to September 18

One Hundred Twenty Artist-Teachers

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training, Class Piano Method (Oxford) Theatre Organ Playing

Send for free catalog *Address John R. Hattstaedt, Manager*

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

A professional school in a university environment
For Free Bulletins Write to
SCHOOL OF MUSIC
1936 Sherman Avenue
Evanston Illinois
NORTHWESTERN UNIVERSITY

SCHOOL OF MUSIC
OF THE UNIVERSITY OF MICHIGAN
Complete curricula leading to degrees in all branches of Music. Faculty of distinguished artist teachers. Concerts and May Festival by world's greatest artists and organizations in Hill Auditorium seating 5,000. Chorus of 350; student symphony orchestra, glee clubs, bands etc. Recitals each week on $75,000 organ.
2-week Summer Session June 24—August 16
Write for catalog
CHARLES A. SINK, President
Box 1006, Ann Arbor, Michigan

FRANCES FROTHINGHAM
Composer of PIANO STORIES (with H. W. Haslet)
SUMMER NORMAL COURSES
1. Music for the Pre-School Child
2. Creative Work in Music for Junior Grades
Chicago Musical College
64 E. Van Buren St. Chicago

DETROIT INSTITUTE OF MUSICAL ART
THORNSBERRY SCHOOL OF MUSIC
Complete Courses in Music Leading to Degrees
Faculty of 30 artists. Accredited Teachers Certificates, Diplomas and Degrees. Beautiful boarding accommodations. Free Catalog and Illustrated Booklet.
Address H. S. MANWILLE, Reg. Manager
East 2-98 Putnam Ave. Detroit, Mich.

MILLIKIN CONSERVATORY OF MUSIC
DECATUR, ILLINOIS
Offers thorough training in music. Courses leading to Bachelor of Music Degree Diploma and Certificate in Piano, Voice, Violin, Organ, Public School Music Methods and Music Kindergarten Methods.
Bulletin and free open repertoire
W. ST. CLAIR MINTURN, Director

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Conservatory in new Music Hall
Fall term opens Sept. 18
Courses in piano, organ, violin, voice, organ, theory, public school music, dramatic art, dancing leading to Bachelor and Master degrees.

OXFORD PIANO COURSE
AND
MUSIC FOR THE PRE-SCHOOL CHILD
Two Courses by Correspondence
Address GAIL MARTIN HAARE
American Conservatory of Music
507 Kimball Bldg. — Chicago, Ill.

Make THE ETUDE Your Marketing Place
Etude Advertisers Open the Doors to Real Opportunities

ILLINOIS WESLEYAN UNIVERSITY
School of Music
Courses leading to Music Degrees
For information address
Secretary—Fremont Hall, Bloomington, Ill.

A PROFESSIONAL SCHOOL WITH UNIVERSITY PRESTIGE
A faculty of artists whose ability as performers and teachers is unquestioned. Academic courses open to music students for degree credit. Summer Session starts June 24
School of Music
DePAUL UNIVERSITY
Room 320 ● 64 East Lake ● Chicago

DANA'S MUSICAL INSTITUTE
and
College of Music
WARREN, OHIO

A school devoted to the study of music in all its branches

Voice, Piano, all Wood-wind, Brass and Stringed Instruments. Public School Music, Ear Training, Theory, Musical History, Appreciation, Composition, Arranging, Conducting, Languages, Chorus, Orchestra and Band.

Degrees granted by State Authority

Pupils now registering for Summer Session 1935 and regular school year 1935 36 D M I pupils hold responsible positions in all departments of the music life A school of real musical experience

Catalogue on application to

LYNN B. DANA, PRESIDENT

Cincinnati Conservatory of Music
Affiliated with the University of Cincinnati
announces
THREE Summer Sessions
June 17-July 27—6 weeks term July 8-August 16—6 weeks term
June 17-August 16—combined 8 weeks term
Public School Music (Accredited)
Write for Literature and Detailed Information
2650 Highland Avenue Cincinnati, Ohio

OBERLIN CONSERVATORY of MUSIC
Degrees and certificates for students in all branches of music. Master degree. Faculty specialists teachers. Graduates prominent in musical world as concert artists, music teachers and supervisors in public and private schools, directors of conservatories, heads of college music departments. Excellent equipment—numerous studios, city 140 practice rooms. Dormitories with organs for resident students. Famous artists and noted authors appear in lecture-recital series. Weekly student recitals. Well known faculty including Rice Oberlin College and Conservatory offers the excellent music advantages of a great university. Frank A. Shaw, director, Box 555, Oberlin, Ohio.

The Cleveland Institute of Music
Confers Bachelor of Music Degree, Master of Music Degree Artist Diploma
Public School Music Course in conjunction with Western Reserve University
BERYL RUBINSTEIN Director 2608 Euclid Avenue Cleveland, Ohio

Things To Do Before You Practice

By GEORGE J TURCHIN

MUCH has been said about how to practice, but very little on what to do before one begins to practice. Most piano students and most instrumental students approach a new composition too soon at the instrument. There is a great deal of thinking, studying and planning that should be done before a new piece is attempted at the instrument. The suggestions that follow have been tried with a great number of students and they have proved immensely helpful.

Suppose a Beethoven Sonata is being studied. Do the following away from the instrument

1 Determine the key and the tempo of the composition
2 Note expression marks.
3 Read through the initial phrase, try mentally to grasp its melodic or harmonic make-up.
4 Try to hear and sense the rhythmical swing of the initial phrase.
5 Try to memorize the initial phrase literally phrase.
6 Read through to the end of the six position, that is to the repeat marks, making every effort to hear as you read.
7 Challenge every difficulty such as those of reading, involved phrasing accidentals, and rhythmical complexity
8 Contrast the Principal and the Secondary theme in regard to key and rhythm If at this stage of your music study the above terms are strange get your teacher to help with the study of form.
9 Note the episodic material. See if you can discover its significance
10 Main passages that may cause technical upsets
11 If you have studied harmony, analyze the harmonic structure of the composition.
12 In the light of the above plan the pedaling
13. As you read, lay out your idea of shading, and nuances, and plan your climaxes.
14 Reread to phrase lengths Phrases may be of various lengths Discover the phrases for yourself, and not stay a little longer in each phrase. Bring all you can to bear on it, till it yields its all. Try to hear it, try to sense it try to feel it as a part of yourself, and do not pass it by till it is yours Thus link phrase to phrase till the movement glows and sounds as an entity
15. Note the ending of the first section. Note the change of key
16. Try to hear mentally if you have memorized any of the piece you are studying. Some students have been able to memorize a section of a sonata away from the instrument. You should try to memorize this way A composition so memorized is rarely forgotten.
17 You are now ready to try the composition at the piano And what a surprise awaits you. Your practicing will no longer be mechanical, and your playing will reflect insight sympathy, understanding and high musicianship!

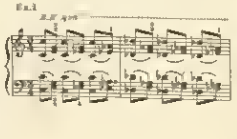
How to Strengthen the Muscles for Octave Playing

By STELLA WHITSON HOLMES

GOOD clean octave playing is dependent upon several conditions, one of which is strength of the upper part of the forearm. One school of thought may teach that octaves are best acquired with a high wrist position others may claim that a low wrist position is best and still others may teach a combination of these two ideas, the effect of first, a high position of the wrist followed by a low one the next octave—this being described as "drop press"—drop, press —"drop press," and so forth The benefit of this alternate wrist position is carried out in the following exercises which also develop the strength of the upper arm muscle so necessary for good work.

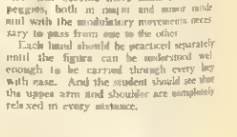
Ascending exercise. Play through all keys chromatically

Ex.1



Descending exercise. Play through all keys, chromatically

Ex.2



These exercises will be found to have further good results. They give a general toning effect to every finger (since ALL the fingers are used) and to the wrist and entire forearm.

The student, by persisting in this exercise will become more limber with or peggies, both in caps and minor mode and with the modulatory movements necessary to pass from one to the other

Each hand should be practiced separately until the figure can be understood well enough to be carried through every key with ease. And the student should see that the upper arm and shoulder are completely relaxed in every instance.

* * *

"That a wholly new set of means correlated to the old one cannot be built does not seem to enter the minds of these progressives Neither can they honestly imagine themselves to be adding new stones to the old structure whose foundations they deprecate or the new structure whose foundations they deprecate. The truth is of course that music, like all other products of the human mind must be the result of a long series of developments, in fact in the form of mental procedure just as all other activities of the human intellect are"—WILLIAM J HENDERSON

VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

The Child Singing Voice.

Q *I require your help and would welcome any suggestions you may give me I am a teacher of piano accompanist of some singing teachers now, and I do not know a little about voice training The voicing of many of my young pupils being asked me if I could teach her girl of seven singing She knows of lots other children who would like to study I have a desire to go into this work I have nothing about it but would like to begin with the child from age three on I am What books can I read what special steps should I take then to proceed Should I practice what exercises how long should they practice, is the training of children's voices not different from that of the adult?* —Anxious ?

A. Your association as accompanist with teachers of singing may prove of value to you. This depends upon the type of teachers and how much attention you paid to their work on matters of voice production. In the written book "Chats and Chorus Conducting" is a section, pp. 187 to 195 devoted to the training of children for choir singing, where will be found answers to several of your questions. You will also do well to read Voice culture for children, by James Bates, and "Children's Choir Technique, by Margaret Nicholls. These writers make a specialty of successful training of children's voices in London, England. For a foundation for your work with the voice read "Plain Words on Singing" by William Shakespeare He says regarding the young voice A very special training for young voices is the sweet, clear light and true tone. Keep the velvety head voice quality in all the singing high and low Encourage your little pupils to make play of their vocal lessons, which the best practice periods should be in the short Keep the younger voices within the following compass, (see a white)

Watch the voices carefully you will find them in tuning, inaccurate as shown by absolutely precise facility in pitching higher pitches. Do not worry these usual tones lower than middle C Get the "Teacher's Manual" for the Progressive Series of School Music books Also Duty for the "Universal Series," wherein you will find much to aid you especially as to material for your little singers. The publishers of Tue Etude can furnish the books mentioned Children learn so well by imitation that it will be greatly to the advantage of your pupils if you can sing for them (not with them) with a very quality of tone

The Vocal "Break."

Q *In the Oct issue of THE ETUDE I read about high tones when and break up in the upper register I am here great difficulty in the respect note in my voice the tone does not become pleasing but breaks up abruptly like a goat Sometimes I can stop it but quite easily sometimes not work my voice stopped on F sharp My teacher explained corner from my school singing when I stop Going to a shortage of hope my voice cracks and I have to remain after my voice has broken I started singing baritone two months after lessons the voice quality improved and continued for two years still noticed that I had tenor quality I am twenty-one now and have been studying not with a teacher for one year I am exceptionally pleased with the development of my voice and am very anxious to know if such a fault as mine can be greatly cured and if my voice shows of my voice has caused my physical ill?* —S. W.

A. It is quite probable that you forced your voice much too low in your effort to sing the tones high It is also possible that you had been singing it while still in the treble reading Choir numbers are not always composed of impossible to healing with his voice Each case is an individual problem. The young voice should have frequent careful examinations and assignment in the part for which it is, at the moment best fitted It is not a crime, a necessary fact the boy be relieved to refrain from singing at the first appearance of the adult voice Some excellent professional tenors, formerly choir treables have sung through the period of change of voice, but at most occasions lowering very gradually Read again and ponder the answer to E. H. F. in The October 1934 Etude As an aid in your work for your voice has you might find also "The Slightly Produced Voice" by C David, son Palmer and "Plain Words on Singing" by Wm Shakespeare, books to be obtained from the the publisher of The Etude From your letter we judge you to be an intelligent boy and intelligent enough to practice with perseverance Therefore we expect that one day your fault will be overcome

Hoarseness from Singing.

Q *I have been told I was gifted in here a very promising voice The only training I have had was in high school for one year My reason for writing is that when I sing a few times my speaking voice becomes hoarse and my throat irritated Now I have the opportunity to study and my teacher tells me that the worst condition to be in is my throat strained Does not the voice need a rest? Where I sing the voice is very brilliant and the tones to be in the correct position Therefore my teacher tells me to practice all my vocalic keeping my voice in the same position as for the A the above correct If not what to?* —C. S. W.

A.—The hoarseness and throat irritation indicate that your tone production is not a strong basis. Your tongue does and "slip down into your throat. You pull it down. This is a fause for this unfortunate habit We think you probably have been singing higher lower in pitch than you are in a natural natural manner This sidetrack carries the tone from the as to the tone illing to be done to improve matters The proper condition and position of the tongue are all vowels in the loose in the mouth, with the tip lying comfortably as of its own weight, against the lower front teeth It naturally rises somewhat upon its tip is the forward part of the mouth upon it (as in fate) and still more upon e (as in feet) There is less inquietude in pull back the tongue when whispering vowels than when singing there Hence the suggestion the sighs! try that whispering vowels then on the same breath without stop, singing a number of quiet tones in the upper middle pitches Let the tongue movement for the I start from the bottom of the mouth. At the same time the tone seems to hang as by strings from the ears, or is be "floating" in the air and be as light as imagined the exercise Sing the tone flowing smoothly not as a unnecessarily as possible Later on a smooth and not must be whispered and sung in the same manner Change the pitch up sometimes, up and down, so far as the exercise goes will You will not be able to do this work successfully with out taking pains to have the breath flow very slowly and steadily through the throat and mouth For best results the pupil must have faith in the teacher and obey instructions so long as good tone is secured There must be long and intelligent practicing of the work assigned.

The Choir Leader.

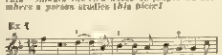
Q *I am thinking of taking up organ this Fall, and after getting in the school for Training Choir Leaders I have graduated organ and singer but my voice is a soprano school and have taught public school music for some time I would like the work of organist and director of a choir —is quite*

A. We have not heard any choirs trained by the graduates of the Choir school you mention With you college training and experience as a teacher of public school music you should be first class material for the school Your piano study left in connection, with organ and public school music should help you when taking up the organ. Now that the churches are feeling the need of musicians we write a business to adopt a course which instead of simply organists, and and some small places but in the larger cities The small pay is to engage for the church organist-director. Through the large choice cities use both an organist and a director Your knowledge of the voice will be a great help to you in your church choir work

The "Tie" in Singing

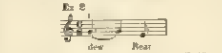
Q *Recently had a quotation from I Love Life Should I sing the tie slurred or not where a person studies this piece?*

Ex 1



Also the same question as to Gypsy Flowers in The Dew from Joseph's Feast

Ex 2



—E. M

A. We are assuming that you wish to know whether the second of the two notes is to be sung as "tie," when played, as to be given a separate attacks? The tie is used in music indicates that the notes are the same degree sung by the the are to be counted that is sung if the one syllable to which they are allotted When singing a vocal phrase And with that rule in the mind you can go on as they were being sung. See also Elson's Music Dictionary article, "Slur

Getting a Radio Start

Q *I am a student of music and am interested in becoming a broad minded singer after the radio I am now living near a large city where there are three radio stations Ability advise me how to learn my singing of radio whom to see and what to do to obtain a sponsor such programs?*—O D

A. Better get into touch by correspondence with the local stations first. Let some have something special now "Harvest" in color, style program, and power in that city will manager to get partner work near the radio Be the pastor of one of the large churches in the city you came about the question of "sponsoring" your work He will be able to direct you also to the Secretary of a Radio Mission board who might possibly be interested in your proposition

EASTMAN SCHOOL OF MUSIC
of
The University of Rochester
Howard Hanson, Director
Sigmund Wilson Resident Director

Courses lead to Degrees: Bachelor of Music Master of Music, Master of Arts in Music, Doctor of Philosophy in Music Eastman School Certificate Diploma

Registrations for 1935-36 and 1935 Summer Sessions Now Being Received

Information regarding graduates scholarships for positions will be furnished on request

Orchestra Broadcast Over NBC Each Thursday 8.15 P.M. E. S. T

For Information and Catalogue Address

Arthur H. Larson, Secretary-Registrar
Eastman School of Music, Rochester, N. Y.

ITHACA COLLEGE
Devoted to Music Drama and Physical Education.
(formerly Ithaca Conservatory)
DEGREES—BACHELOR OF SCIENCE—BACHELOR OF MUSIC
COURSES for STUDENTS of MUSIC—(1) The Vocal Course—(2) The Instrumental Course—(3) The Comprehensive Course including Chorus Music
ARTISTIC MUSIC—Piano Voice Violin Organ Instruments of the Concert Band and Symphonic Orchestra
DEPT. REPERTOIRE—Band, Orchestra, Chorus "A Capella Choir under Dexter McEllroy Cond, Lyon Healy and others.
SUMMER SESSION June 25—August 17
ADDRESS *The Registrar, Ithaca College* 1 *Dwell Park, Ithaca, N Y*

College of Fine Arts
Syracuse University
Degrees; Bachelor of Music
Master of Music
Piano, Piano Teacher Training, Voice, Violin, Organ Cello Harp, Compositions, Public School Music
All the advantages of a large University Special departments 35 practice rooms in a school music building, 3 pipe organs
SUMMER SESSION July 8 to Aug. 16
For bulletin address
Dean H. L. BUTLER
Room 38 College of Fine Arts
Syracuse, N Y

FRANTZ PROSCHOWSKI
SUMMER MASTER CLASS
July 8th—August 17th
Work accredited at leading New York University
"Proschowski Singing School" published by Presser subject matter for lecture classes
For information address
Secretary
206 WEST 57TH ST.—NEW YORK CITY, N.Y

SUMMER MUSIC SCHOOL
Musicians and Principal Music Course for Teachers
How beginners play well good tone, good posture and beauty
Special work for Harpists and Harmony
Eight Weeks always "Very well," "marvelous," "interesting"
EVA KLEE FERFIELD
103 East 86th St. New York City

Alviene School of the Theatre
Stage Training Dramatic Art Voice Production Pantomime Fencing Dancing Tap Dancing Ballet Stagecraft Stage Lighting Photography Commercial Dramatic Production Courses Day and Evening Classes Write for Catalog 66 West 85th St., N. Y.

Answering Etude Advertisements always pays and delights the reader

WANTED! A REPRESENTATIVE
in every town to
Train Children's Voices
High grade work with excellent recommendations
LOUISE WEICESTER SCHOOL
160 West 73rd St New York

INSTITUTE OF MUSICAL ART
of the
JULLIARD SCHOOL OF MUSIC
ERNEST HUTCHESON Dean OSCAR WAGNER, Asst Dean
Thorough instruction in all branches of musical education Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers methods of group training for children, preparatory courses for children extension courses and many others.
Public School Music course leading to degree of Bachelor of Science with Major in Music
Catalog on request
120 Claremont Avenue, New York

NEW YORK SCHOOL of MUSIC and ARTS

348 West 92nd Street, New York City (At Riverside Drive)
RALFE LEECH STERNER, Director

Special Summer Courses

In New York City and Greenwood Lake, fifty miles from New York City
Starting May 15th. Students can enter any day, six and ten weeks courses.
Regular faculty of celebrated American and European artists in attendance all summer. Dormitory in school building, piano in every room, private baths. Rates reduced one-half from $300 to $150 for entire course, including room and board. Without room and board $75. Certificates and diplomas given. Students studying in New York School have the advantage of spending week ends at our beautiful country school on Greenwood Lake with no extra expense. Bathing, boating, tennis, horse-back riding and mountain scenery unsurpassed.

Harmony & Composition by Correspondence

Novel — Easy — Useful

A Special Course for beginners or more advanced students desiring to take advantage of our Music lessons who seek a thorough understanding of this subject.

SCHOOL of MUSIC of TEMPLE UNIVERSITY
1852 Spring Garden St.,
Philadelphia, Penna.

Instrumental and Voice Instruction Individual Lessons. Certificate and Degree Courses. No High School Education required except for the Bachelor of Music Course.

THADDEUS MICH Mus. Doc. Dean

SCHOOL of MUSIC of TEMPLE UNIVERSITY

In New York City
RICHARD McLANAHAN
SUMMER CLASS
★
Mashey Principle applied to a graded course of music.
Suitable for either teachers or players
12 class-lessons private lessons.
July 8 to August 15
Particulars from
806 Steinway Bldg
113 West 57th Street, New York City

JUNIATA COLLEGE
HUNTINGDON PA.
Four year curriculum in Public School Music—B. S. Degree. Approved by State Department. Four year curriculum in Music in Piano, Violin, Voice, Theory—B. M. Degree. A Cappella Choir and Symphony Orchestra

KATHERINE CAREY
Successor to MRS. BABCOCK'S
INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY
Expert Counsel and Scholarship Information
Carnegie Hall New York Tel. Circle 7-6834

INCREASE YOUR INCOME!
Easily—Inexpensively—Pleasantly
Take Subscriptions for
THE ETUDE MUSIC MAGAZINE
—Offers an unsurpassed opportunity—
1712 CHESTNUT ST. PHILADELPHIA, PA.

COMBS COLLEGE OF MUSIC
Alberto Jonas, Director, Piano Department
All branches of Music. Public School Teachers' Training Course. Dormitory for Women. Catalog. 1334 S. Broad St., Philadelphia, Pa.

Special Summer Music Study Projects

HISTORY

STANDARD HISTORY OF MUSIC
By James Francis Cooke
This book is a great favorite with Summer Classes and Self Study Enthusiasts.
The concise and lure of word and something of its varied subject and famous composers till a most engaging man for Pupil only Listers at
Cloth Bound—Pat. $1.50

YOUNG FOLKS PICTURE HISTORY OF MUSIC
By James Francis Cooke
A fascinating book for the young folk but equally a gem for adults. Illustrations are provided for pasting in the book. Thus a Music Lesson and game made for quite place of teaching.
Price $1.00

A full descriptive folder and card for acquaintance Standard Music Classes and free on request.

PRESSER'S MUSICAL INSTRUMENT PICTURES
The Summer Pastime of Making an Orchestra With 182 Much to Amuse and Knowledge
STRAW CHIPS, CAT GUTS—BOWSTRINGS, SETTING OUT PIPE—REPLACEMENT OF DEFECTIVE AND BROKEN—For Music Appreciation Classes, Concert Giver and Studio Adjuncts
Show clothing pictures of instruments and also show show how performed music. Pictures for cutting up in 12 sections to assemble. Size 18 x 24 in. 100 in strip

HARMONY
HARMONY BOOK FOR BEGINNERS
By Preston Ware Orem
In language, of equal distance among the way to write a song, musicians. Written certain to make it quite everything clearly understood.
Price, $1.25

THEORY AND COMPOSITION OF MUSIC
By Clifton Watt Orem
Takes the study of music as far as it lends itself to
Price $1.25

SUGGESTIONS ON WORK IN THEORY AND MUSICAL STUDY IN CLASS AND PRIVATELY IN CONCERT

CLASS PIANO
Any of Young Beginner's Group Instruction Books May Be Had for Examination
ALL IN ONE (Melody—Rhythm—Harmony)
By Lehr—Mason Key $1.00
MY FIRST REPORTS IN THE PIANO CLASS $1.00

MUSIC PLAY FOR EVERY DAY
It 4 Books Each. Also a wonderful book for classes of beginners 5 to 7 yrs. old

THEODORE PRESSER CO.
Everything in Music Publications
DIXON STREET ST., PHILADELPHIA PA.

The value of playing before a large audience and of rehearsing emphasized. It is good to have standing, playing with a piano or in a chamber ensemble—actually playing of course. Playing this before the mirror, comparisons and corrections may be made with the mirror.—HERGER.

LETTERS FROM ETUDE FRIENDS

Teacher—Mother

To THE ETUDE

Fortunate indeed is the family the teacher of which is known some thing of music. And if, as so many times happens, she has taken out theoretical but practice and study after marriage. It is indeed good to have her as teacher to her own children lessons. On the other hand, as the years roll on and one sees the importance of that training taught back, the importance of that training looms out to one of the most praiseworthy achievements of a mother's life.

The arrival, each month of THE ETUDE, seems to keep up the interest of a million mutually inclined family. It seems to compel each one, by its ever interesting and wonderful articles, to explore its contents and to move forward to explore its contents and to every its always stimulative and refined spirit. And the family improvement which is ever seems better with every issue, brings a 1 only store of youthful reading and biography teaching pieces. In my own experience THE ETUDE is really considered a very practical—a aid to amplifier.

The mother mother will find the met to be one of her greatest aids. The sort of lessons playing makes the child feel that he is perfecting a big undertaking at by hand. It makes him more careful about bringing out true tones, the musical quality in his depth to play his part artistically and masterfully. An show his teacher-mother, a improvement in presence of rhythm. And truly the picture presented by the tiny boy or girl playing a duet with mother is a beautiful one, and one to be remembered by everyone who sees it.

Saturday afternoon when the week's duties are planned on Sunday examined in an excellent time for this lesson. The same hour each week should be set for this study. Additional aid and hints during at least the first period a hour will do wonders toward a smooth begin ning. It is not unwarmy to sit with the child each time. Careful and the rough training in simple scales and finger exercises will build the foundation. Little by little more difficult phrases may be presented and quickly mastered.

Sometimes, of course, the mother's the lessons knowledge of music may not take the child to a very advanced plane in this education but it has been teacher was a proficient one she at least can build a good foundation lessons the necessary early rudiments, the constantly time for change over to a destinly qualified instruction.

Let us have more teacher-mothers. Through all those first few lessons the bent look toward the future when they will be proud to realize that they had the privilege of as a sacred give their children a gift more precious per hops than any other. Those world opens will be but verifiet when in later years asked by others who inquire them I pity, she knows them proudly answer "My Mother."

—HERTA M. MOTTER

How They Got a Piano

To THE ETUDE

It has in mind a very human character also in the form of Sergeant Jones. Mr. Jones has had spent her twenty three years in study of the piano, and naturally because quite it lacked the heart.

The girl's family did not think it feasible in spite of her family lack and, when the husband working away from home every day, she became very lonesome without the children to practice. The husband, seeing tragedy ahead, bought her a grand piano and said I deal for it, if they were comparatively now.

However, through comfort compensation, they said for, it in three years, the wife deny herself all but the bare necessities. Only appreciative willing would be able to make plies on such in the form of depression. This is something which the average citizen would not understand.

—ALMONA WALLACE, OHIO

MUSICAL BOOKS REVIEWED

Musical Words Explained
By HARRY FIRSTON

Within the compass of a small booklet this scholarly American critic and lecturer has crowded a deal of just that sort of information for which music lovers, student and layman are looking. It means an word treasure double at the difference between Harmony and Counterpoint, between a Symphony and a Concerto, the application of the word Opera and numerous other words of these letters so teasing to the uninitiated in to most cul interesting.

Pages: 72
Price: $.40
Publisher: Oxford University Press.

Yearbook 1934
Music Educators National Conference

A handbook containing the proceedings of the last Music Educators National Conference, including the addresses delivered before the body as assembled in Cincinnati last year. Who will not have broadened his outlook upon the subject of music teaching by reading these authoritative addresses? Who will not be inspired by the Department Upon Art Education through Music "Music and Leisure Time" "New Outlook on Practice" "Music Appreciation" "Elementary Chorus" "Influence of Study of Musical Talent and Aptitude" "Correction by Radio."

Added to all this are instructive reports as to musical conditions, activities, and music teaching throughout the land.

Pages 97
Price: $2.50
Publisher: Music Educators National Conference.

Epitome of Piano Technique
By TOBIAS MATTHAY

Within the bounds of this small volume are of the greatest piano teachers of our generation. Never given at sixty dollars the information which have made it possible for him to develop several of the leading pianists of the first third of the twentieth century. Liszt technical exercises and studies overlay advanced exercises hand positions illuminate the text.

A booklet that should be in the library of every student and teacher of piano playing.

Pages 61
Price $1.00
Publishers: Oxford University Press.

Problems of Tone Production in Violin Playing
By CARL FLESCH

One of the most vital of all the elements in performance is good tone. Not treated in this book, in the masterly fashion that one would naturally expect from an artist and pedagogue of Mr Flesch's standing. With a text liberally illustrated by technical examples from various sources and with several pages of exercises, there is ample material to give one a thorough insight into the problem of producing a good violin tone.

To musicians with chamber musings as "Mechanical Requirements of Tone Production" "Tone Production and Equipment for Electrics" "Tone Production and Bow Technique" "Tone Production and Bowing Variation" "Tone Production and Dynamics" "Tone Production and Fingering" and "Tone Production and Choice of Bowing Varieties." There is gifts a treats of the analytical and technical front awaiting the reader in student of this excellent book.

Pages 39
Price $1.25
Publishers: Carl Fischer, Inc.

Modern Harmony
An Elementary Analysis
By HILDA ANDREWS

In a most concise and authoritative manner the little book presents an analysis of the harmonic structure involved in much of our present day music. While seemingly holding the special brief for modern music it sets the actual apparently fresh, nevertheless, that music of the particular method "modernistic" may be aligned by a better understanding of its development and the realization that "its strangeness is not organic" and that it is imposed on entirely evolutionary foundations. The whole range of harmonic technic is brought under analysis and, "by observing the relation of the chords through the four semitones of its columns, we may come to see that it is not a matter of harmony or the tone child of the nineteenth century."

A practical feature of the book is the fact that the many illustrations shown are taken, wherever possible, from piano work, easily accessible or likely to be fairly well known.

Pages 28
Price $1.00
Publishers: Oxford University Press.

Practical Lessons in Music Appreciation by Means of the Gramophone
By PERCY A. SCHOLES

Here we have within the scope of a small pamphlet the entire comprehensive outline of the steps necessary in the appreciation of the spirit of the best in music. Careful outlines are given as to how to use the phonograph. There is an introduction by the learned British musician Sir W Hurry Hadow

Pages 28
Price $.30
Publishers: Oxford University Press.

The Art of Enjoying Music
By SIGMUND SPAETH

A book that should help much in the popularizing of musical knowledge—written in a light language which can be understood by all. It begins with the "Fundamentals of Tone" and leaves its way on through the "Forms of Chopin and Dvoje pieces to "Fundamentals of Modern Music" and "Forms of Harmony." (Ill. I review of "The Pathetic of Tone Poem" and thence in the Beethoven Forms and the larger and smaller forms of composition. Ill. finest every conceivable desire of the inquirer has been satisfied.

There are also a "Biographical List of Composers," a "Glossary of Common Musical Terms" is a comprehensive index which includes over 1,000 and "Suggestions" of the book by bringing its treasures readily at hand.

Pages 651
Price $2.50
Publishers: Whittlesey House.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE — MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—May 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished

THE CATHEDRAL CHOIR—ANTHEM COLLECTION	.50
EXCLUSIVE VOCAL TUTOR CLEF—SHAW AND LINDSAY—TWO BOOKS, EACH	.40
FUNDAMENTAL TECHNICAL STUDIES—VIOLIN—DEXTER	.11
GROWING BEGINNER'S BOOK—FOR THE PIANO	.41
LITTLE CLASSICS—ORCHESTRA—EASTE, EACH	.15
PIANO ACCOMPANIMENT	.35
PIANO FUN WITH FAMILY AND FRIENDS	.50
PHILOMELIAN THREE PART CHORUS COLLECTION—WOMEN'S VOICES	.50
ROB ROY PEERYE TRIO PIANO VIOLIN SCHOOL—CLASS OF PRIVATE INSTRUCTION	.50

A THRILLING EXAMPLE

• The day after the great earthquake and fire in San Francisco, before the ashes were even cool, the remarkable people of the Western Metropolis started to rebuild immediately. Now San Francisco is a pride to the entire land.

There are some teachers at the present time who are bewailing their losses in the great depression and doing very little about rebuilding. They should remember that in the past five years a new teaching generation has come along and the country is now alive with opportunity.

To meet this opportunity, be sure to keep in touch with our latest editions and our new teaching pieces. We will gladly send to you upon request a selection to suit your needs.

THE COVER FOR THE MONTH

There is no need to identify the portrait on the cover of THE ETUDE this month. Perhaps an abler great master composer has been the portrait in which the talented pen, pen and brush or etching work of artists as Beethoven has been. To those who never heard, other than in his own thoughts, a lot of the music he created was straight forward and independent and who, because of the personal lifted him into realms and attainable by others often seemed to be living apart and very much alone despite his host of admiring friends.

Judging by Beethoven's life born December 1770, in Bonn, a charming town on the River Rhine. At the age of four he study of music started, his father teaching him piano and violin. It was his father and mother who helped the little fellow on through the hardships of life brought about by the fathers carelessness and his shortcomings in providing an adequate living for his family. At the early age of thirteen Beethoven was teaching music playing an organ in church and was playing in an orchestra while keeping up his own study. He went to Vienna at sixteen and there played for Mozart, who immediately recognized his genius. He returned to Bonn because of his mother's illness, and after her death went back and remained there but for the advice of Haydn who told the then twenty two year old Beethoven to go to Vienna and continue the development of his talents there.

Beethoven was a great pianist as well as a great composer. Although his hearing was gone when he was about thirty he composed most of his great symphonies while so afflicted. Beethoven died March 26 1827. His life's history is really eclipses the musings of famous authors.

Some books on Beethoven's life are *A Short Biography of Beethoven* by James Francis Cooke (60c) *Beethoven Child's Own Book of Great Musicians*, by Thomas Tapper (60c) and *Beethoven, the Creator* by Romain Rolland ($5.00).

A few volumes of Beethoven's music are *Selected Sonatas (Presser Collection)* ($2.50) *Sonatas Complete* (Two Vols. Each $5.00) *Beethoven Selections for Piano* ($1.00) *Easier Piano Compositions* (75c), and Steen *Beethoven* (60c)

SUMMER MUSIC CLASSES

There was a time in many localities when the music teaching season began in September or October and ended until May or June. After which both teacher and students proceeded to forget all about music until the chill winds of Autumn again called them indoors. (And then spent weeks trying to make up lost ground.)

No man denies the value of a vacation. It is well known that renewed energy is obtained by complete relaxation but the intelligent, aggressive wide-awake American teacher and student could not long tolerate such a period of inactivity as a Summer of complete idleness.

Years ago musicians began to use Summer hours for advancement as well as recreation. Classes were formed for the study an hour or two each week of such subjects as music history, theory, harmony etc. The music schools kept open their doors for special classes, largely attended by those unable to take the regular course of study and today there is hardly an educational institution that does not specialize in helpful attractive Summer courses.

Many teachers now form Summer music history classes using *Young Folk's Picture History of Music* (Cooke) ($1.00) for the juvenile students and *Standard History of Music* (Cooke) ($1.50) for students of teen ages and older. Music lovers will be found everywhere glad to take up the study of harmony and composition with such an interesting text book as *Harmony Book for Beginners* (Orem) ($1.25) for the older students, or the conversationally presented *Composition for Beginners* (Hamilton) ($1.00) for younger students. Dr Percy Goetschius new work, *The Structure of Music* ($2.00) makes a good text book for Summer classes in composition as does also *Theory and Composition of Music* (Orem) ($1.25) the "follow up" book of the same author's harmony work.

Many ambitious piano students devote a few hours each day or week to improving their technic using such books as *Complete School of Technic* (Virgil) ($6.00) *Mastering the Scales and Arpeggios* (Cooke) ($1.50) or one of the fine special study books in the "Music Mastery Series." A catalog of this series will be sent FREE, if requested by the publisher.

Vocal teachers and students can make many opportunities for musical improvement during the Summer months and so also can violinists and those interested in string and wind instruments. Witness the activities of the great High School Orchestra and Band Camps in Michigan Maine and other parts of the country the many north white programs presented by those attending camps sponsored by Boy Scouts Camp-Fire Girls and similar organizations.

Why not make this Summer a busy one instead as you like? Write TEACHERS Presser Co for Summer Music Study suggestions, stating the classifications of music in which you are interested. Catalogs and helpful folders cheerfully supplied.

EDUCATIONAL VOCAL TECHNIQUE

IN SONG AND SPEECH
By W WARREN SHAW
IN COLLABORATION WITH GEORGE L. LINDSAY

This work comprises a comprehensive course in fundamental vocal processes and practical voice training. It is written for choral organizations and vocal classes in schools, but is equally useful for individual study.

The material presented is based upon the principles of voice culture set forth by W Warren Shaw a recognized authority on voice production, whose methods are endorsed by such celebrated artists as Lawrence Tibbett, Gladys Swarthout, Frederick Jagel, and others. The adaptation and arrangement of the work for use in schools and colleges has been made in collaboration with George L. Lindsay Director of the Division of Music Education Philadelphia.

The plan of study consists of twenty-five units, each of which is based on a definite problem and is prepared in keeping with the most approved approach to the teaching-learning process. After brief preparatory explanation interest is sustained by presenting in each unit an educational song, the text of which contains vocal principles that produce definite experiences which are immediately defined in brief exercises. The rainbow leaves upon the pupil's mind is capitalized upon this study of a carefully selected art song which closes the unit.

Educational Vocal Technique will be published in two volumes, and is offered in advance of publication at the special rock price of 40 cents for each volume postpaid.

THE PHILOMELIAN COLLECTION

FOR THREE-PART CHORUS OF WOMEN'S VOICES

There is a growing demand for good music for women's voices particularly for three-part (S. S. A.) numbers acceptable to groups of singers without extremely high or extremely low voices. As a rule three-part music is more effective than two-part and not as difficult as four-part. *The Philomelian Collection* is designed to provide a pleasing variety of musical numbers for the average group, mainly at women singers. Each original composition or arrangement in this volume has been selected because of its particular fitness in making up a well balanced whole. The advance of publication price is 50 cents postpaid. Ready soon.

ANNOUNCEMENT

PRIZES, GIFTS AND AWARDS FOR STUDY ACCOMPLISHMENTS

This is the season when teachers and parents of music students are seeking to reward them for their efforts during the past year. For the convenience of our many friends in the music teaching profession and of the parents relatives and guardians of students we supply inexpensive designs in medals and musical jewelry in diplomas and certificates. Appropriate graduation or promotion gifts may be selected from a list of really fine books on musical literature that we publish.

This year we are offering a brand-new diploma or certificate form that will be welcomed. A brief description of it may be interesting. It is printed on Crane's 84 Parchment Deed which is probably the best obtainable, and is cut in the new popular size 10 x 8 inches. At the top center is an appropriate musical figure in vignette reproduced from a steel engraving. Then follows the wording:

This Certifies that ____ has completed in satisfactory manner a course in ____ Music as follows

DIPLOMA

Given at ____ this day of ____ 19 ____

This form also may be obtained with the words *Certificate* or *Teacher Certificate* substituted for *Diploma*. The price is only 25 cents, postpaid. All copies will be mailed flat between heavy protecting boards.

We are prepared to supply permanent holders for these new forms. One is a frame that can be hung on the wall or used as an easel and is priced at $1.50; the other is a folding case 10½ x 17 inches when open, 10½ x 8½ inches closed, bound either in leather or imitation leather and lined with moire. Various color combinations may be had—blue leather and white moire, red and gold, etc. The prices range from $1.00 to $2.50 each. This includes the stamping in gold on these cases of the words *Diploma, Certificate*, etc., and the name of the school or teacher. The individual pupil's name will be stamped in gold for 25 cents additional. Gold seals, with any desired two-color combinations of ribbons, 5 cents extra.

Our great stock of the familiar diploma and certificate forms is being maintained as is also the fine select assortment of medals, brooches and clasp pins frequently used as awards for honor pupils. Presser's Catalog of Musical Jewelry excellent gives a complete price list. A copy will be sent free, upon request. Prices of engraving on medals and engraving certificates (when fully quoted).

Our new Musical Gifts catalog also offers some suggestions of appropriate jewelry gifts for study accomplishments. However many prefer to give a good book on some musical subject such as

Musical Travelogues (Cooke)	$3.00
Stories of the Great Operas (Newman)	1.47
Great Men and Famous Musicians as the Art of Music (Cooke)	2.25
Descriptive Analyses of Piano Works (Perry)	2.00
Music As An Educational and Social Asset (Barnes)	1.50
Grove's Dictionary of Music and Musicians, 5 Vols. (New Ed.)	18.00

As albums of music, a table list of songs or instrumental pieces are some less expensive ideas suitable as awards or gifts.

Call on "Presser Service" in trying to realize musical. Special attention given to special requests. As a matter of precaution place such gifts order for engraving diplomas or engraving medals.

The Cathedral Choir

A Collection of Distinctive Anthems For Chorus-Choir

In the making of anthem books careful consideration must be given to the probable make up of the average choir. Economical reasons, have most frequently made it inexpedient for volunteer and perhaps at specially capable singers. For this reason, many anthem collections do not provide as high a type of music as required by well trained choirs with solo singing members. Our new *Cathedral Choir* is being compiled with special consideration for the more competent organizations including a solo quartet. The anthems selected for the collect on are by recognized composers and of a type acceptable in directors who take pride in providing devotional music that is both dignified and musical. The advance of publication price is only 50 cents postpaid.

The "Big Parade" of Musical Celebrities

On page 196 of this issue Tne Etude presents another diversion, the 49th in the Big Parade" of artists, composers, conductors musicians, teachers, music authorities and outstanding musical personalities. This display unite 44 more picture-biographies to this amusing collection which is covering in alphabetical order the entire history of music.

Those who have followed the series regularly each month find real pleasure in renewing acquaintance with old friends and favorites in meeting leaders and workers in practically every field of musical endeavor and in possessing such institutions that when completed this will have an invaluable pictorial-biographical work representing one of the greatest undertakings in music journalism.

New readers will find this unique feature increasingly interesting and worthwhile and can if a complete set is desired obtain separate copies of the months and any previous month's installment for the nominal price of 5 cents a sheet

Fundamental Technical Studies

For the Young Violinist

By D. C. Dounis

Fundamental in such a manner as to enable the young violin pupil to lay a solid technical foundation, this work prepares the student to meet successfully the demands of modern violin music. It has been written for those teachers who want to impart the elementary principles of violin playing in a more scientific and rational way.

The author a distinguished European violinist and pedagog one for many years professor of violin at the State Conservatory in Salonica Greece during which time he developed his original ideas concerning violin study. Prof Dounis has taught in New York City and at the present time is located in Los Angeles

To assure a reference copy for our library before this advance of publication cash offer is withdrawn send 14 cents at once in a single copy

Piano Fun with Family and Friends

The compilers are most anxious to please the hundreds of advance subscribers for this work by presenting a book, chock full of good things for hours of home or studio entertainment. Considerable research has been necessary and many of the ditties have been arranged, or composed especially for this volume. This has caused some delay and we hope it has not inconvenienced any subscriber We can promise a unique and interesting volume when this is completed and feel confident that everyone who secures a copy will be more than satisfied

Of course, the special advance of publication offer is still in effect this month and anyone wishing a copy when the book is published may order now at the special price of 60 cents, postpaid

Ron Roy Perry's Third Position Violin Book

For Class or Private Instruction

To the young student of the violin the study of the third position marks a real advancement in his progress The conscientious teacher with a demonstration of this possibilities in third position in the first year bring his pupil to approach this study with a great deal of enthusiasm and anticipation The pupil can grasp easily the glissando in his teacher's playing which is not attempting his own efforts and he will observe the pleasing quality of tones produced in the higher positions.

The third position should not be taken up until the student has a thorough grasp of the first position, and this usually requires about one year of study But the third position may and should be taken up immediately following the first position and because of the great importance of the third position, one year of study well may be given to it For the purpose of necessary drills the best possible material for this study we are pleased to present this new book devoted entirely to the third position

The work is divided into five parts. Part I presents easy exercises introducing the new position. Part II includes carefully-edited studies which remain in the third position throughout In a necessary that the pupil be thoroughly familiar with the new fingerings in this position before attempting to shift between positions, and plenty of melodious studies are provided for this purpose Selected studies, like shifting to and from the *open string* make up Part III. This is most important in that both point out are used and the shifting occurs while playing on the open string Part IV presents preparatory shifting exercises providing every possible shift between the four fingers also exercises emphasizing the intuitive barometer on each string The last part contains shifting studies selected and adapted from the best writers of violin material.

We know of no other book which presents the third position such a thorough and interesting way for the pupil and every violin teacher will want an examination copy of this work at our special pre-publication price of 30 cents a copy postpaid

Grown-up Beginner's Book

For the Piano

This interesting book designed especially for students of a more mature mental and physical development, will meet the long standing need of the teacher on the lookout for a suitable starting book for the older student

Although the usual juvenile title as I nursery-rhyme type of material has been avoided no detail of fundamental knowledge has been omitted

The chief feature of this work is the chord approach After a few preliminary pieces a broken triad form, we come quite naturally and quickly to the chord Upon this basis all the necessary technical and theoretical knowledge is developed

This book will contain original pieces, or arrangements from the masters, and a generous portion of old familiar song melodies specially arranged for this work.

Opportunity for the progressive teacher to secure a practical method and to make the radiant acquaintance with this book is offered by the special advance of publication offer 40 cents a copy postpaid.

Little Classics

Music for Orchestra

The quick response to our first announcement of this new easy-to-play orchestra collection is an collection of the prevailing interest in compositions of the masters made available for young orchestra players. No better assurance of sound musical appreciation can be made than that the universal melodies of the classic composers become familiar at an early age

Certain new features of educational value are placed in this book, and we feel sure that they will meet with the approval and appreciation of school music educators

In addition to the usual complete instrumentation of the modern school orchestra a part for Tenor Banjo will be published, with chord symbols for the use of other fretted instruments Four Violin parts 1st Viola Obbligato A Obbligato B and final Violin are entirely within the first position and a Solo Violin will provide an interesting part for players who have advanced to the third position

The special advance of publication cash price is each part is 15 cents, for the piano accompaniment 50 cents, postpaid

Advance of Publication Offers Withdrawn

We are publishing this month two of the most-sought-after works recently described in the Publishers Monthly Letter There is always a demand for musical recreation suitable for first grade students, both on the piano and violin That this demand has increased and that readers have confidence in our publications is evidenced by many requests that we have on file for introductory copies of these two works The special advance of publication prices are now with drawn and the books are placed on sale at the regular retail prices. Copies are obtainable for examination from the publisher upon the usual liberal terms

Melody Lays for Cello and Bass is the title that has been given the book announced in these pages as First Grade Piano Collection Filled with new and interesting first grade pieces mostly by contemporary composers alive to the needs of the young student of today this volume arrives at a most opportune moment, as the teacher can give the young first year student a good start in learning the pieces before playing the book in the hands for Summer vacation study and recreation. Price 75 cents

Violin Duetos for First Position Players (with piano accompaniment) is a most appropriately named collection of graded pieces that will supply practically all the recreation material the average violin student will need while studying the first position These lovely pieces will prove to the beginning student "veteran" of future accomplishments, will delight the parents of these students, and will build up the teacher's pupil interested in music study and use with whom he can make much more satisfactory progress Price 75 cents

Swindlers Are Active

We wish to warn our musical friends to beware of unscrupulous men and women posing as representatives of The Etude Music Magazine. Pay no money to strangers unless you are absolutely assured of their responsibility Be careful of the man or woman who presents a company that subscriptions are being taken To pay college tuition Almost invariably these canvassers are fakes and the main offering there has neither desire nor intention of going to any college

Sign no contract and pay no cash until you have carefully read the receipt or contract which the canvasser offers you. Do not accept any excuse "still more about receipt" for money paid. The representatives of The Etude Music Magazine invariably carry the official receipt of the publishers Theodore Presser Co., authorizing them to collect money in our name. Help us to protect you from swindlers.

Premium Workers

Many of our musical friends obtain free merchandise which is given in exchange for Etude Music Magazine subscriptions. Your immediate circle of acquaintances will yield many an Etude subscription These may be applied toward any of the rewards offered Send post card for complete catalog of these gifts There are many articles illustrated which you will find and can secure without one penny cash outlay

Etude Subscription Representatives Wanted

Many music teachers stimulate interest in music study among their pupils and add substantially to their personal income by inducing students to subscribe for The Etude Music Magazine We pay substantial cash commissions on each $2.00 subscription secured (not your own) Write Our Agency Division, The Etude Music Magazine for further details.

(Continued on page 317)

Advertisement

World of Music

(Continued from page 258)

NICHOLAS MIASKOVSKY'S "Symphony No 13 in B flat minor" had its American premiere when given on the program for November fifteenth of the Chicago Symphony Orchestra with Frederick Stock conducting It is said that this composer had expressed a desire that Dr Stock should have the honor of this premiere because of his interest in the music of Russian composers. The new work in but one movement, is reported to have in it all the character of an extended scherzo episode than of the classic symphony.

ARTIST STUDENT CONCERTS with the assistance of professional artists is a new movement launched in Los Angeles Programs are given five nights of the week to Rentals seating eight hundred, with opportunities for appearance with a symphony orchestra and with a small charge of admission to defray expenses Leading teachers and business merchants are sponsoring the enterprise.

FRITZ KREISLER received his rooms sixteth birthday the coveted diamond ring of honor of the City of Vienna which was presented by the Burgermeister as significant of his artistic and philanthropic works

OTTO KLEMPERER former conductor of the Berlin State Opera, and who already has been in our country the leader of the Los Angeles Symphony Orchestra is announced as having signed a contract in Vienna for three years the artistic head of that organization and to conduct at least four months of each winter season of concerts. He won ovation after ovation on his appearance as guest conductor for the first seven weeks of the new year at the Philadelphia Orchestra.

ARCHBISHOP REDWOOD of Wellington New Zealand who recently passed away at the age of ninety five was a brilliant violinist and owner of a Stradivarius instrument.

THE CENTENARY of the death of Bellini has been celebrated in Holland by performances of his "La Sonnambula" at the Municipal Theatre of Amsterdam and at The Hague

COMPETITIONS

A PRIZE of One Hundred Dollars, for an Anthem with English text and one restriction as to length, is offered by the H W Gray Company under the auspices of the American Guild of Organists. Manuscripts must be sent, not later than May 1 1935 to the H W Gray Company 159 East 48th Street, New York City from whom further particulars may be had on application.

THE WALTER DAMROSCH FELLOWSHIP in the American Academy in Rome is open for competition It provides for two years of study at the Villa Medici at Rome with six months of travel each year for which the leading music centers of Europe and making personal acquaintance with eminent composers and musicians along with opportunities to conduct his own compositions. Open to unmarried male citizens of the United States, not over thirty years of age Further particulars to be had from Roscoe Guernsey 101 Park Avenue New York City

A PRIZE of one hundred dollars is offered to American composers by the Euterpe Chorus of Philadelphia for a composition in three or more parts, for women voices, with or without accompaniment and solos. Manuscripts must be in the hands of the committee not later than October 1st, 1935 For further information address Euterpe Chorus Award Committee 251 South 18th Street Philadelphia Pennsylvania.

THE EMIL HERTZEA PRIZE for 1935 is open for international competition, for a musical dramatic work—opera, ballet or pantomime Manuscripts may be submitted till January 1 1936 and full information may be had by writing to Dr Gustav Scheu, Operaring 3 Vienna I, Austria.

A FAVORITE COMPOSER

Each month we propose in the Publishers Monthly Letter to give mention of a composer who by reason of the musical form in which each buyers of today hold his compositions and is devoted to Compositions as a favorite composer of piano music

Paul Wachs

In his compositions of the French school there is a grace a charm a delicacy and a unique. While they are within the reach of average players the lighter forms for other instruments and for the piano. In the realm of piano music one of all their achievements are most notable

Among the modern French composers of piano music probably none has to his credit more successes than Paul Wachs. Born in Paris, September 26, 1851 he early displayed unusual talent for music and his parents were so dazed to send him to the Paris Conservatory where he studied with Marmontel, Duprato, Victor Massen and the incomparable Cesar Franck

Naturally Wachs aspired to success as an artist and he came off all the first prize in piano playing while a student under his illustrious teacher He became the director of Saint Simon of the Grand Orchestra in Paris and for one year was the conductor of Impresario Hue, *Philadelphia Tri-colore* and *Conservatoire* that reveal the originality of his long classical training and the serio-comic of his book.

But Wachs name will live on and on in the light and effervescent piano compositions that today make him more are sought after and played by teachers and students, by every pianist who appreciates the beauty and grace, the gaiety and sparkling brilliancy of such classics as *Shower of Stars, Impromptu Dance Fingers* and others

Art will always find room for the water colors the shadings and the pastels and the compositions of such like Wachs Raff and Godard and scores like Chaminade with real soul a place in the repertoire of the pianist, as the shading composition of the sculpt. Paris is the home of talented people and the lovers of real melody — music

There is nothing particularly attractive in the compositions of Paul Wachs and all them reflect considerable hyper dexterity however Wachs that we had today more composers with the gift of melody and the ability to develop lilted themes with the attractive garb that makes the compositions of this eminent French composer so popular and so celebrated Saint Marie de France, July 6, 1905.

Compositions of Paul Wachs

PIANO SOLOS

Cat. No.	Title	Grade	Price
2451	Algerienne, Les. *Valse Caprice*	4	$0.50
2606	*Berceuse*	3½	.40
2394	Bals-ballet *Swing Song*	4	.35
1485	Birds of Passage	3½	.50
2400	Capriccioso *Prelude in Canon*	5	.50
1486	Elegante. *Mazurka de Salon*	4	.40
2398	Fairy Fingers	3½	.50
2399	Finishing Touch	4	.50
2401	Gracia. *La Marcha Elegante*	3½	.50
1484	Idylle *Tarantelle*	3½	.50
1488	Kangaroo, Le	3	.50
2402	Lutin *Petite Valse*	4½	.40
2579	Mordiana. *Pastorale Espagnole*	4½	.35
2403	March of the Flower Girls	3	.35
2400	Mazurka Les. *Mazurka Ale*		
	Mazurka	5	.50
2397	Musette et Tambourin. *Sicena Boutique*	2½	.35

PIANO DUETS

Cat. No.	Title	Grade	Price
2579	Capriccioso. *Marcha de Concert*	5	$0.75
2581	Berceuse. *La Marcha Espagnole*	3	.50
2397	Musette et Tambourin. *Sicena Boutique*	2½	.35
2514	March of the Flower Girls	3	.40
4624	Mazurka. *Valse de Salon*	4	$0.50
2574	Mazurka *Valse Caprice*	3½	.50
2400	Fairy	4	.50
1488	Tarantelle *Mazurka*	4	.50
2621	Rose and Butterfly	3	.50
2582	Rose Blanche	3½	.50
4259	Gay Pilgrim *Les Oeufs Roses*		
	Valse Elegante	4	.50
2418	Scherzando *Scherzando*	4½	.50
4261	Shower of Stars *Prelude*		
	Valse Elegante	5	.50
1486	Song of the Bulbuls	5	.50
2600	Song of the Spinning Wheel	4	.50
4266	Valse Elegante	4	.50
2623	Venetian Gondola. *Barcarolle*	4	.50
2600	Wild Lady Stock *Tarantelle*		
	Mazurka de Salon	3	.40

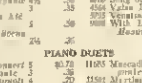
PIANO SOLOS

Cat. No.	Title	Grade	Price
4624	Mazurka. *Valse de Salon*	4	$0.50
2574	Mazurka *Valse Caprice*	3½	.50
2400	Fairy	4	.50
1488	Tarantelle *Mazurka*	4	.50
2621	Rose and Butterfly	3	.50
2582	Rose Blanche	3½	.50
4259	Gay Pilgrim *Les Oeufs Roses*		
	Valse Elegante	4	.50
2418	Scherzando *Scherzando*	4½	.50
4261	Shower of Stars *Prelude*		
	Valse Elegante	5	.50
1486	Song of the Bulbuls	5	.50
2600	Song of the Spinning Wheel	4	.50
4266	Valse Elegante	4	.50
2623	Venetian Gondola. *Barcarolle*	4	.50
2600	Wild Lady Stock *Tarantelle*		
	Mazurka de Salon	3	.40

PIANO DUETS

Cat. No.	Title	Grade	Price
1485	Marcella. *Marche Militaire*	4	$0.50
1484	Mazurka. *Valse de Salon*	4	.50
2621	Rose and Butterfly	3	.50
2582	Rose Blanche	3	.50
2579	Shower of Stars. *Prelude*	3-4	.50

Broadway Lights



Many times the letters spelling the name of a show have been lined into place on the electric signs in the theatrical district of New York. Each time a new title is put into place, it means that the management of the American Guild of Organists. Manuscripts must be sent, not later than May 1 1935 to the H W Gray Company 159 East 48th Street, New York City from whom further particulars may be had on application.

Time and again the hopes and judgments of the agents sure for naught Down come the lighted letters to be replaced by others. Some however stayed and shone out over Broadway towards a girl or an artist, continuing in their places because the men who bought the tickets decreed those productions were good.

Music publications have a higher percentage of successes that Broadway shows, but some flash up as new publications and then shine dulled I had they have not the "something" to hold attention over a long period Others like the Broadway successes, win favor and stay on and on.

These are the selections which come up in new pairings and these are the publications which it is profitable for active music workers to know Below are some which appeared on the leading orders Any of these may be secured for examination

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
4184	The Little Dream Maiden		
25133	Violin Waltz—*Bellstedt*	3½	$0.25
1411	A Violin Tale—*Anthony*	3½	.25
1411	Cabin Music—*Reinecke*	3½	.25
22061	Birthday Stickers—*Berek*	3½	.25
18028	Wind Song—*Ambrosio*	3½	.30
25076	Sleeping Bird dit — *Overlade*	3½	.50
3007	Sleep—*Rogers*	3	.35
19006	Twilight on the River—*Rech*	3	.40

SHEET MUSIC—PIANO SOLOS (Cont'd)

Cat. No.	Title and Composer	Grade	Price
23413	Sailing Boat *Sailing Boat*	4	$0.40
18000	Bellini Mix 1 All Those Rendering Long Charms (*Left Hand Alone*)—*Nevin*	4	.35
18000	Impromptu—*Stickles*	5	.75
19414	Mazurka (Valse)—*Stahlschmidt*	7	.40

SHEET MUSIC—PIANO FOUR HANDS

Cat. No.	Title	Grade	Price
6574	Spectacle Dance—*Wolcock*	2	$0.25
15415	A Bright Idea—*Clark*	3	.40

SHEET MUSIC—TWO PIANOS

Cat. No.	Title	Grade	Price
3007	Nonsense Dance—*Grice*	3½	$1.00
16083	Grande Valse Caprice—*Wachs*	4	1.25

MUSIC MASTERS SERIES

Cat. No.	Title	Grade	Price
12842	Second Grade Study (*Five Characteristic Studies for Rhythm and Expression*)—*Schumann*	2	$0.60
3068	Twelve Melodious Studies in Embellishments—*Gurlitt*	3	.60

PIANO SOLO COLLECTION

Cat. No.	Title	Grade	Price
Boy's Own Book of Piano Pieces			$0.50

PIANO FOUR HANDS COLLECTIONS

Cat. No.	Title	Grade	Price
Very First Duet Book			$0.50
Music Land of Dreams—*Grant*			1.50

SHEET MUSIC—VOCAL SOLOS

Cat. No.	Title	Grade	Price
12200	O Ye Shades (High)—*Gounod*		$0.40
	Lehigh		.40
20412	One Bit Light (*Mother's Day*) (*Low*)—*Gounod*		.50

SHEET MUSIC—VOLIN AND PIANO

Cat. No.	Title	Grade	Price
12411	Dreamland Valse—*Grove*	2	$1.00

OCTAVO—MIXED VOICES SACRED

Cat. No.	Title	Grade	Price
8656	Come and Worship in Lord—*Shelley*		$0.12
10598	I am a Pilgrim—*Lindsland*	3	.10
20600	The Lord Is My Shepherd—*Clarke*	3½	.10
10029	I Will Extol Thee—*Gill*	3½	.10
21137	The Lord Is My Light—*Stough*	3½	.10
25292	Saviour Hath In Thy Dear Name—*Lemare Flute*	3½	.10
25292	I Lift My Eyes to Jesus—*Clap*	3½	.10
25294	The Lord Bless Thee—*Pinel Flute*	3½	.10

OCTAVO—MIXED VOICES SHORT LAR

Cat. No.	Title	Grade	Price
20608	Go Lovely Flower (*S A B*)—*Lemare Flute*		$0.11
21158	A Song of India—*Rimsky Korsakoff*—*Lerman*	4	.12
20284	Night Divine—*Ogenbach-Bliss*	4	.12

OCTAVO—WOMEN'S VOICES, SECULAR

Cat. No.	Title	Grade	Price
15307	Summer Idyl (*Four Part with Violin Obl*)—*Rimsky*	4	.12

Graduation and Promotion

Gifts and Awards

Medals, Brooches and Musical Jewelry Novelties are Most Appropriate and Attractive

MEDAL

This Medal is an ideal gift for a pupil, or the gift of parents to the teacher, or a friend to the boy or girl who is musical.

No. 2A 10K Gold	$6.50
No 2B Sterling Silver	3.00
No. 2C Gold Filled	4.00

BROOCH

A short pin of same design as medal without bar and a clasp hanging safe on reverse side of pin.

No. 1A 10 K Gold	$6.00
No. 1B Sterling Silver	1.50
No. 1C Gold Filled	2.50

Under the illustrations below are the numbers you use in ordering to indicate which style you want and whether it is a clasp or a single pin. Where letters are given for qualities you should state the set number to indicate the quality wanted. The asterisk (*) means the clasp pin has a safety catch. Special Inscription Engraved on Musical Jewelry Items Nos. 15 35 1A, or 2B—25 cents extra.

PIANO GRAND PIN

A miniature grand piano in black and gold.

No. 84A Gold Plated	50c
No. 84B Gold Filled	35c

VIOLIN CLASP PIN

Filled in gold Inlay and Enamel, imitation of violin outfit.

No. 34A Gold Plated	50c
*No. 34B Gold Filled	50c

BANJO

Clasp Pin No. 58	50c
Stick Pin No. 58	50c
Gold Filled	80c
Gold Dipped	35c

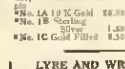
SAXOPHONE

Clasp Pin No. 27	50c
Stick Pin No. 27	50c
Gold Filled	40c
Gold Dipped	30c

LYRE AND WREATH PINS

Clasp Pin No. 18 or Stick Pin No. 18 — Clasp Pin No. 18 or Stick Pin No. 33 — Clasp Pin No. 18 or Stick Pin No. 35

WINGED HARP PINS



Clasp Pin No. 24 — Clasp Pin No. 15 or Stick Pin No. 24 — Clasp Pin No. 15 or Stick Pin No. 56

The "Lyre and Wreath" and Winged Harp designs come in three sizes—

A—10K Gold—Clasp or Stick Pin $6.00
B—Sterling Silver—Clasp or Stick Pin .50
*C—Gold Filled—Clasp or Stick Pin .75
B—Gold Dipped—Clasp or Stick Pin .50
C—Silver Dipped—Clasp or Stick Pin .30

TREBLE CLEF PIN

Clasp Pin No. 35
Stick Pin No. 35
Stick Pin Cat. No. 45

LYRE PIN

Clasp Pin No. 29
Stick Pin Cat. No. 45

The two first illustrated show a case to show designs.

A—10K Gold $1.25
B—Sterling Silver .50
*C—Gold Filled .15
D—Gold Dipped .30
E—Silver Dipped .50

Manufacturers of the Celo Manifold Unit for transposition and Cornet also useful in clasp and stick pins at 10c and 50c.

BAR PIN No. 11

In this bar pin the relief of the center design clefs notes and staff is polished, making a pleasing contrast to the background in rose gold finish.

Quality
1A—10K Gold $3.50
*B—Sterling Silver 2.00
C—Gold Filled 1.00

MOTTO BAR PIN No. 13

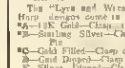
This is a very attractive new bar pin. In styles Nos 13A, B C and D, the staff clef, notes and letters are raised a maximum of the narrowest style. In Nos 13C and 13D the background is filled in with hard enamel in the colors mentioned below

No 13A—Silver	$0.70
No. 13B—Silver Gold Filled	70
No. 13C—Silver Enameled in Red, Black Blue or Green	70
No. 13D—Gilding Metal Gold Finish	50
No. 13E—Gilding Metal Silver Finish	.50
No. 13F—Gilding Metal, Enameled in the colors mentioned Black, Red, Blue or Green	.50

MOTTO PINS

	Nos. 23 B Plain Clasp Pin	Nos. 22 Sterling B Plain Clasp Pin	Nos. 21 Always B Musical Clasp Pin
	Nos. 23 Stick Pin	Nos. 22 Stick Pin	Nos. 21 Stick Pin
	No. 23	No. 22	No. 21
A—10K Gold	$1.50	$1.50	$1.50
B—Silver	.35	.35	1.00
C—Silver Gold Plated	.35	.35	Silver, Gold Plated 1.00
E—Gilding Metal	.15	.15	E—Gilding Metal .40

MOTTO BAR PIN No. 12



The staff notes and lettering of this bar pin are in hard French Black enamel, forming a strong contrast to the metal. The II indicates a actual size.

No. 12A—Silver	$0.10
No. 12B—Silver Gold Plated	70
No. 12C—10K Gold Metal Gold Finish	.50
No. 12D—Gilding Metal, Silver Finish	.50

THEODORE PRESSER CO.

Boost Mail Orders Service to Everything in Music

1712 Chestnut Street Philadelphia Pa.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

A Dream

(Recital Playlet)

By Alice Thornbery Smith

Characters Ruth a piano student several Gypsies (boys or girls)

Music Gypsies and more recital numbers may be added at will

Scene *Interior of living-room or studio*

Ruth (*entering and walking slowly about room*)

Tomorrow is recital day
I wish that it were here!
Of course I must play perfectly—
I must I MUST Oh, dear!

(*She sits heavily at piano and plays a few measures stopping suddenly*) Continues

I wish I were a Gypsy maid
I've heard that they can play
Without a bit of practicing
Because they're born that way

(*Finishes a few more measures*) Continues (*yawning*)

Oh dear I'm getting sleepy now
But wide awake I'll keep
I'll sit here just a moment more—
I really must not sleep.

(*Drops into near by chair and sleeps*)

(*Several Gypsies enter on tiptoe fingers to lips*)

First Gypsy She's fast asleep What shall we do?

Second Gypsy Just let her have her nap

Third Gypsy Let's stay a while until she wakes.

Fourth Gypsy She'll play for us, may big

(*Gypsies circle around her quietly, then seat themselves in comfortable chairs*)

First Gypsy (*soon yelling yawns*) I'm going to waken her (*Goes over to Ruth and shakes her gently*) Wake up wake up. We want you to play for us

Second Gypsy Wake up, wake up, you've slept long enough.

Ruth (*rubbing drowsily*) Oh my! You frightened me I do believe you are the Gypsies I was talking about.

Third Gypsy We are We heard you playing the piano and we just came in to call

Fourth Gypsy And found you asleep

Second Gypsy I hope we are not intruding

Ruth Oh no not at all but I want you to play for me. I've often heard that Gypsies are natural musicians

First Gypsy All right we will all be glad to (*Goes to piano*)

I'll play for you a tarantelle
It is a lively tune.
I hope that you will like it well,
And learn it, too, real soon.

(*Plays Tarantelle by Heller or any tarantelle*)

Ruth (*applauding with audience*) That was fine Do let me beat another piece

Second Gypsy (*game to piano*)

I'll play the *Gypsy Rondo* now
That Papa Haydn wrote
I'm sure you'll like it, too because
I will get it as a note

(*Plays Gypsy Rondo by Haydn*)

Ruth (*applauding with audience*) That was lovely What about a duet? Can any of you play duets?

Third Gypsy I can play the bass part of *Hungarian Dance* by Brahms. That's a real Gypsy piece you know

Ruth Good! I can play the treble part. Let's play it together

Third Gypsy (*going to piano*)

A dance from Hungary we'll play
By Brahms composer grand
He makes us hear the tambourines
And talk songs from that land.

(*Both and Gypsy play any arrangement of a Brahms Hungarian Dance*)

Gypsies (*applaud by with audience*) Now Ruth you must play a solo for us That is really what we came to hear you know

Other Gypsies Yes please do Ruth

Ruth (*rising to bow*) All right I'll be glad to I am so glad that you like music

I'll try out my recital piece
And hope you'll like it too
It is a lovely *Valse Caprice*
I'll play it now for you.

(*Plays any valse or Valse Caprice*)

(*Towards the end of this piece the Gypsies tiptoe out as quietly as possible with great caution and gestures for silence At conclusion of piece Ruth acknowledges applause looking around the room for the Gypsies*)

Ruth

Where have they gone? Was it a dream
Alone I seem to be!
But I am sure the Gypsies came
And played their tunes for me.

(*Exit as curtain*)

May Baskets

By Gertrude Greenhalgh Walker

The members of the Music Club were walking home after their regular meeting "The program was good today" said Jean. "Yes it was" answered Ellen. "I specially liked that part about May baskets Let's give Miss Brown a May basket," she continued.

"Oh, that's a good idea," said Merle. "We'll hang it on her door knob, like they did in olden times"

"A better idea, though would be to Bl May baskets" said Ellen.

"Just what do you mean, Ellen? Your ideas are always so complicated."

"But this is not complicated at all, and I'm sure Miss Brown would be thrilled" So Ellen told them all about her idea.

At last May Day arrived, and that evening after dark Miss Brown's door bell rang and as she opened the door she beheld a little pansy a rosebud, a sunflower and several other pretty flowers The girls were dressed in the paper flower costumes they wore in the operetta After they were seated in Miss Brown's parlor Ellen handed her very nicest tone of voice "We gave May basket and we are hanging it on the door Then she went to the piano and played Ellen And what do you suppose she played? The C major scale in tenths and sixths and thirds, and then the C minor scale in the manner and she played them *perfect*

"Good said Miss Brown You could not give me a better gift Then Merle went to the piano and played a piece perfectly from memory I am so pleased Merle because I know how hard it is to play in memory" Then Ellen played Czerny exercise that she had been having so much trouble with, and Miss Brown played the arpeggio without a slip Girls this is the best May Day imaginable and I know how hard it was for you to make it so perfect."

"Well Miss Brown," said Ellen, "it was fun but you know we thought we were giving all these things to you, but we found out that we were really giving them to ourselves too"

Listen To The Mocking Bird

For Bird Day, May Fifth

By Carmen Malone

As David was practicing patiently
A rollicking little tune,
That he was to play for the Maypole Dance
The next day at half past noon

There came from the tree tops and echo
haunt,
So soft that it scarce was heard
But stealing across to the door he saw
That it was a mocking bird.

Perched high on a limb of the lilac tree
The little bird seemed to say
Why don't you try practice a tune for me
For Bird Day, the fifth of May

I give you my music the whole year through!
Can't YOU spare a day for ME?"
Then David began on a lovely glee
To play for the birds, with glee.

So let us give thanks for the charge and trills
And beautiful songs we've heard.
And do all we can to give honor to
Our golden voiced friend, the bird.

Charade

My first is in

My second is in

My third is in

My fourth is in

My fifth is in

My sixth is in

My whole is a

Answer EACH

Goethe's Ideals

Goethe the great German poet once said "A man should here a little music read a little poetry and see a fine picture every day" Certainly all music pupils can hear a little music every day even if they cannot see a fine picture every day Why not close each practice period with at least one beautiful melody even a short one, beautifully played

JUNIOR ETUDE—(Continued)

Music in Business

By Annette M. Lingelbach

"I won't see why I have to practice so much when I am not going to be a fine musician," complained Teddy "Mother should not want me to spend so much time on my music when I'm really going out for commercial work."

"But you know you might need your music later on There is scarcely any profession that is not helped by the study of music" suggested Miss Gay "Music has many more angles to it than just playing an instrument. For instance, suppose you were to go in for advertising work and had to write feature advertisements for a maker of musical instruments. You would have to know many musical terms possess an understanding of the fundamental requirements of music and know exactly what a musician teacher or lover of music would expect in the ideal instrument be it a piano violin or flute This would also be true of writing advertisements for publishers books about music, or mechanical records That is why you would need the study of musical history"

"I never thought of those things, confessed Teddy

"Or suppose you were a photographer and made pictures to be used with such advertisements. You could not take a picture of someone playing the piano with bad hand position, you know You would want her seated in good position, eyes on the music, showing concentration, interested appreciation those three requirements necessary for the success of any student You would not want to take her playing Brahms on a spinet for instance because in the days of spinets Brahms was not yet born Musical history again you see Those details you are already learning in your music study and so you would be better fitted for such commercial work than one who had never studied music

"I guess you're right" said Teddy resolving to take more interest in his daily practice henceforth

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and for answers to puzzles

Subject for story or essay the month "Why I Like Music" Must contain not over one hundred and fifty words Any boy or girl under fifteen years of age may compete whether a subscriber or not or whether belonging to any Junior Club or not.

All contributions must bear name age and address of sender written plainly and must be received at the JUNIOR ETUDE OFFICE, 1712 Chestnut Street Philadelphia, Pennsylvania before the eighteenth of May Names of prize winners and their contributions will be published in the issue for October

Put your name and age on upper left corner of your paper and your address in upper right corner If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not follow ALL of the above rules will not be considered

(There is no Junior Club officially connected with the JUNIOR ETUDE.)

Club Corner

Junior Music Sextette
Cleveland, Tennessee

I am seven years old and have been on piano lessons for three years—this last I am playing eight pieces. Dolly I then gave a selfish was also play some bonds and would like to play for you

Sam Zoom Hook
Dorothy Gertrude (Age 11)
Texas

The Musical Alphabet Game

By Cladys Hutchinson Lutz

The players sit in a row or circle and the leader tells someone to name a letter of the alphabet. Suppose the letter named is B The next player must mention a composer beginning with that letter as Beethoven before ten is counted The next player must "Describe his compositions," Beautiful The next, "Describe his appearance" Bourish, and so on If ten is counted before an answer is given beginning with the required letter the player moves to the foot of class Other letters are used in turn.

Prize Winners for February Puzzle

Margaret Schmidt (Age 13) Minnesota
Helene Gorham (Age 11) Canada
Paul Franklin (Age 11) California

Honorable Mention for February Puzzles

Marie Jessup, Claudia Thala, Barbara Sargent, Betty West, Jeanne Knight, Lee Howard, Corinne Christenson, Gladys Nagel, Lila Peck Walker, Irene Gaines, Erna Huber Anna May Todd Ruth Fine, Wellner Frances Mayer Leonora Dello, Lucille Krouse Barbara Remstal, age 8, might have gotten a prize if she had remembered to give her town and state!

Chopin

(Prize Winner)

Frederic Francois Chopin was born near Warsaw Poland, 1809 Chopin had talent and musical ability and through practice made a success Chopin took lessons at eleven years and made such progress that he gave a concert in public before he was nine years old When twenty two years old he went to Paris, where he was greeted by hundreds of people and his fame grew rapidly He wrote his first opera when only fifteen years old.

Chopin's father was French and his mother was Polish but the Polish element of his mother can be seen in more of his works than the element of his father's land.

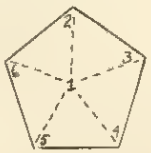
Music is the most aristocratic of the arts and Chopin was the most aristocratic of musicians. It has been said that Chopin revolutionized the diverse art and paved the way for all modern music Rubinstein called Chopin the soul of the pianoforte" and every music student agrees with him

Charles L. Wallis (Age 13)
New York

Musical Pentagon Puzzle

By Stella M Hadden

Each dotted line is a five letter word.



1 - 2, chael
1—3 ch me
1—4 croce
1—5, 'cells
1—6, ch ar
2—6 tenor

Chopin

(Prize Winner)

In 1825 Frederic Chopin published his first work. It was the beginning of a successful career but a short one for his health soon failed. Chopin rarely ever composed for the orchestra but confined most of his work to the piano He wrote a great deal of music—mazurkas etudes preludes nocturnes, waltzes scherzas ballades, and so forth, all possessing original and fantastic beauty

One of his most famous pieces is the Minute Waltz. It is said that Chopin and a lady were having tea together and her little dog started to chase its tail and the lady said "Why don't you compose a piece for the little fellow as he dances?" So Chopin went to the piano and composed the merry little waltz, which lasted just one minute

He died in 1849 after giving the world some of its most beautiful music

Barbara Gerstlesse (Age 12)
California.

Chopin

(Prize Winner)

"An artist that could stir the human soul Was Chopin, where he reached his music goal"

Chopin was born in Poland and after a short life of a musical career died in 1849 to go on above and help compose music for the angels

Because of political troubles, he was forced to leave his beloved Poland in 1834 and flee to Paris, where he remained until his death.

His dreamy romantic nature and his love for new and exquisite harmonies are completely revealed in his waltzes, mazurkas nocturnes and other compositions. In his music he seems to have the suffering of his native country on his mind as the musical current is sad and melancholy He is considered one of the great masters of music of piano music

Rozella Hudson (Age 11)
Missouri

Answers to February Diagonal Puzzle

L-eth	H-azel
p-iano	i A nd
ma S on	ro Y el
cra Z y	bla D e
mus T	green-N
Liszt	Haydn

(Larch may be replaced by lemon piano by slide and green by tin wo.)

Honorable Mention for February Essays

Margaret Doyle Katherine Santifaro Gertie Steel, Marguerite Elliott, Eleanor Bolles Dorothy M Krone, Lucille Gay, Jessie Hook Mary Alice McCall Joan Hall Betty West, Fern von Freihold, Betty Hanlon Anne Jordan Dorothy Hadley Katie Aiken Merlin Clark Miriam Wagner, Sylvia Gulnerf Dale Eggleston Marion Rose Todd, Ruth Hodge Margaret Vey Epps, Dorothy Reynolds, Jane La Garde Katherine Quarles, Harriet Deuler Helen Miller Andy Cunningham, Wilhelmina Kost

Letter Box

Dear Junior Etude

I have learned from This Etude the biographies of famous composers as well as different technique and types of music

I have been studying piano for six years and plan to make music my career and in our school I am the pianist I am also a member of the glee club and of the Santa Ana High School orchestra Our glee club won fourth place and the orchestra first place in the annual music festival for all the high schools in the Philippine Islands.

I would like to send some Filipino pieces but I will wait until I become famous I know you have all kinds of pieces but I can give you some samples with Filipino music and I would like to give the readers of the Junior Etude a bit of our music

I am enclosing my picture in native costume

Your friend,
Exlamacion Caparas,
40 del Pilar St
Caloocan, Nueva Ecija,
Philippine Islands

Music Extension Study Course

(Continued from page 274)

CHIPMUNKS ON THE WALL

By Harold Locke

A piece through which the young pupil may scamper a le Ch pmunk being carefull of course to keep the distinction clear between the staccato and three-note legato groups which are interspersed. The first theme is in C major and the second in the dominant key of G major. A little left hand clone practice might be indeed by reminding the pupil that there is a chipmunk for each hand.

MELODIE RUSSE

By Ella Ricker Beaupre

This waltz has the unmistakable swing and professional air which will make it beloved of dancers.

The tempo is rather deliberate and the mood somewhat on the somber side as befits a dance melody reminiscent of the bl l lede of old Russia. There is a very plain clue to the mood of the music in the text which reads *dolente lamentoso*. The tempo proceeds at steady pace to measure sixteen where a small ritard is indicated. At measure twenty six there is a direct stop though a short one after the second beat. The next section beginning measure twenty three picks up a bit in speed—*poco p mosso*—and leads into a *rallentando* and *ma lunando* beginning measure thirty-eight. From thence it builds little by little until the climax is reached at measure forty five. This is followed by a short passage played *legato* and *pianissimo* and bridged back to the first tempo by a *molto rit* at measure forty-eight. The first theme is restated this time in the upper voice of the left hand and it should sing out with mellow like resonance.

ANNIE LAURIE

By Marcella Henry

This fine old Scottish tune which wears a perennial bloom of freshness for each new generation has been especially arranged for left hand alone by Marcella Henry. It affords excellent practice since the left hand is required to theme the melody and supply the accompaniment as well. The calls for more than the usual measure of tonal control. It is important to remember in this connection that a melody should stand out not only because it is louder than the accompaniment but because the quality of tone is different. It follows that the melody tones in this number should be given study and preparation and played with different attack from that used in the accompaniment. The pedal must be used freely throughout this arrangement for sustaining purposes. Pedal marks are clearly indicated in every measure.

ROBIN ADAIR

By Marcella Henry

Another left hand arrangement by Marcella Henry. The treatment of this member is so similar to that given in *Annie Laurie* that no special comment is necessary. Both of these numbers are novelties that should prove of value to teachers who may find themselves in need of material for left hand alone.

SUNFLOWER DANCE

By W. T. MacClement

Here is a composition which teachers will find of genuine worth for teaching purposes. It affords a fine chance for development of finger *legato* and passage playing for the right hand. It provides precisely the same sort of practice as a Czerny exercise and supplies something musical as well as combination of qualities which appeals to alert modern students. After a short introduction the dance proper begins with the fifth measure. The right hand plays triplet figures for the most part against a rather simple accompaniment in the left hand. The ten pieces may be adjusted to the convenience of either the ability of the performer. It is the sort of composition which will gracefully allow of a wide latitude in tempo. The *Trio* section is in A flat major and opens with the melody in the lower voice of the right hand accompanied by the playful passage in the upper voice of the same hand. This question and answer effect is in evidence for the first twelve measures of the *Trio* section after which new material played *forte* is inserted. Eight measures later the opening theme of the *Trio* is heard again and leads into the *Coda* which ends with the same triplet figure which opened the piece.

Faculty of Memory in Musicians

By Kenneth P. Wood

Memory is a faculty full of potentialities. Sometimes it is an advantage to remember and sometimes it is not. In the case of musicians however there can hardly be any question about its being an indispensable blessing.

Wilhelm Kahn, in his "Musical Recollections" relates that Sir Charles Halle was able to sit down and at a moment's notice play any composition of Bach Beethoven or Chopin. On more than one occasion also, he played from memory during a cycle of performances the whole of Beethoven's thirty-two sonatas alternately with the forty-eight preludes and fugues of Bach's "Wohltemperirte Klavier".

Once during a discussion upon musical feats, Meyerbeer, the composer of "Cavalleria Rusticana" offered to play from memory any work of six chosen composers. Doubting his ability to fulfil his boast those present decided to test him. The least known works by the given six masters were selected but Mascagni was never for a moment at fault, and came out of the ordeal with flying colors.

Campanini a singer too soon lost to the English stage was remarkably quick in his study of songs and when it were could rely upon his recollection for every role that he had once learned. Although he had not played the part of *Don Ottavio* as "Don Giovanni" for over ten years, he at a moment's notice gallantly stepped into the breach caused by the sudden and unexpected absence of a brother artist and, trusting entirely to his retentive memory, he sang the music as correctly and as brilliantly as he had done a decade before, when just with much study and rehearsal.

How retentive was Liszt's memory for small as well as for great things connected with his beloved art is well exemplified by the following anecdote. "In his younger days especially his good-nature made him a constant borrower. On one occasion one of the gems inflicted upon him a tedious or hasty work of the letter's own composition. Liszt heard it with polite attention and at its conclusion dismissed the composer as he hoped, forever. But such is not to be for he returned just weeks later and with tears in his eyes, told the man that his beloved composition had been accidentally burned. Liszt, struck by his apparently sincere grief, told him to be of good cheer and to call on the morrow. This he did, when the score of his lost work, which the kind hearted master had written out from memory was handed to him."

Teaching Songs to Children

By Anna Hurst

In teaching songs to small children care should be taken that the words are fully understood.

If a song is sung fast or even at a moderate tempo the very first time, the words may not be heard distinctly if the diction is not perfect and even if every word is clearly enunciated the text may not be fully understood.

The text of a song should first be carefully read aloud to the child and explained in simple understandable words. Memorizing will then become easier.

Even when children can read, many words are not easily understood by the child mind nor easily pronounced without a little help.

Here wise supervisor of music in a high school insists that her students study the words of a song in a dictionary to get the full realization and comprehension of what is being sung. The same teacher has some classes in an upper grade school and requires she herself explains the meaning of the verses.

This idea might be carried right along into adult vocal work with the singer frequently consulting the dictionary for a better understanding of the words to be sung. After which perhaps there would be better interpretation, pronunciation, and diction.

"To each is given a certain talent or portion outward environment of fortune. Truly a thinking man is the worst enemy the Prince of Darkness can have."—Carlyle.

Phrase Building

By Annette M. Lingelbach

A THOUGH for each phrase and a whole story for a long phrase are early instilled. We build the phrases of Jessie Lynnore "The Grasshopper" into the story.

Hop-Hop. He walks and hops across the fields home. Hop hop! A bird sees him. He sees him. Grasshopper's family cry "Boo! Woo!"

In this instance, the thought and words closely resemble the melody a resemblance to achieve in the child's early learning. Later as the child's imaginative scope broadens, he no longer wants the words to sing the melody but wants the melody to express the thought. Then the interesting period of phrase building begins.

I qually remarkable are the performances recalled of Rubinstein, the celebrated pianist. During one season alone he played, without once referring to the score more than one thousand compositions, a feat the magnitude of which may be grasped when one considers that they contained nearly five million notes. Pederewski's memory also is abnormal, a gift which he likewise displays in private life for he never forgets a name or face.

To these names that of Hans von Bulow as eminent a conductor as he was a pianist, must be added. He knew all the Wagner music-dramas by heart, and often conducted long concert programs in their entirety without the score. On one occasion while on a railway journey he read through for the first time the score of a concerto by Saint Saens and the same evening he gave a brilliant rendition of it from memory.

Next Month

THE ETUDE for JUNE, 1935 Will Include These Features Rich in Practical Interest

DO YOU PLAY THE VIOLONCELLO?

We have included a large number of letters from violoncello students asking for information relative to their instrument. Perhaps only Beatrice Harrison, England's famous Violoncellist, has sent us just what our readers will want.

MORE MUSICAL TRAVELOGUES

The June ETUDE will bring you a new Musical Travelogue by James Francis Cooke. We will not tell you the title so that this will be a surprise to you.

THE EVOLUTION OF THE PIANO

We have procured a very fine series of cuts showing the historical development of this universal instrument and of its internal mechanism. You will find this most informative as well as of valuable service in teaching.

LEARNING TO PEDAL EFFECTIVELY

Dr. Sumner Salter, formerly Professor of music at Williams College, has written for THE ETUDE one of the best articles we have seen dealing with this subject.

LESSONS FROM NEARING GREAT PIANISTS

Walter Spry, famous American pianist and teacher, tells what he has learned from great pianists with whom he has been acquainted.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 32 pages of the finest new music obtainable.

Valuable Rewards in GLEAMING CHROMIUM for cool, Summer service!

As our Thank You for introducing THE ETUDE to your musical friends, we offer your choice of these attractive and valuable articles. First grade merchandise from a reliable manufacturer these chromium finish trays and dishes are ideal for Summer use make splendid gifts or prizes. Send FULL PAYMENT TO US with each subscription order. Your personal subscription does not count.

BREAD TRAY

Here is an attractive Bread Tray that is very popular. It has an irregular stamped edge and is 15" by 7". An ideal gift or prize for almost any occasion. Your reward for securing THREE SUBSCRIPTIONS.

CELERY DISH

This bright, attractive dish makes a welcome addition to any table. It is 10½" by 5" with just the right amount of Chromium finish, of course. And we'll send one to you for securing only ONE SUBSCRIPTION.

OLIVE DISH

Companion Dish to the Celery Dish this Olive Dish is the same. It's just those things needed for the casual dinner. Very useful very attractive. And this companion to your order for securing ONE SUBSCRIPTION.

HOSTESS TRAY

You'll be proud to offer your guests sandwich spreads pickles etc. from this smart Tray of chromium and crystal glass. It measures 12½" by 8" and has four ample compartments. A real utility piece a fine gift. Your reward for securing FOUR SUBSCRIPTIONS.

New!

BON BON DISH

A most huge little dish, simple yet most attractive. One side is a few inches above the table. It is 7" long 5½" wide and 2½" high. The middle was silver and is the only decoration. Nice to have for candy, cheese and, etc. A fine gift. Your reward for securing ONE SUBSCRIPTION.

Send for a FREE COPY of our Complete Catalog of Rewards

Send Orders Directly to

THE ETUDE MUSIC MAGAZINE

Foreign $3.00—$2.00 A YEAR—In Canada $2.25

1712 Chestnut Street, Philadelphia, Pa.

Bring NEW LIFE to Your Music Club Work Through MATERIALS of UNUSUAL MERIT

● We shall be glad to suggest materials to meet any particular needs you describe to us. Friendly helpful service is our constant policy.

For the Club Chorus

EVANGELINE
Cantata for Women's Voices With Easy Solo
by CHARLES GILBERT SPROSS
The composer has been very inspired by this wonderful love story and skillfully has sung out all of the colors of its emotional spectrum. The chorus work is excellent. Well deserves first consideration. [Price .75]

PETER PAN
The Cantata for Three Part Women's Chorus
By MRS. H. H. A. BEACH
A winning prologue feature. The music goes from joy of flying in simple and tuneful melodies, to moments of grandeur and tender passages. It hardly takes 20 minutes to perform. [Price .60]

SLUMBER SONGS OF THE MADONNA
Cantata for Women's Voices
By MAY A. STRONG
Although the beautiful text dwells on the Madonna and the Babe this work is not confined to Christmas. It is rather a remarkable choral work to present at any time. Runs about 40 minutes. [Price, $1.00]

(Send for free descriptive folder on secular cantatas and free catalog of choruses for treble voices.)

For Juniors

YOUNG FOLKS' PICTURE HISTORY OF MUSIC
By JAMES FRANCIS COOKE
Like a story-book, this book tells young folks about the composers and gives brief and acceptable thumbnails to the old and modern masters. Over 100 pictures to cut out and affix in the book. Set guide points. [Price $.80]

CHILD'S OWN BOOK OF GREAT MUSICIANS
By THOMAS TAPPER
A series of unique booklets with cut-out pictures. Each covers one composer's biography. The series covers Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner. [Price each Booklet 30¢]

MUSICAL COMPOSITION FOR BEGINNERS
By ANNA HEUERMANN HAMILTON
From the simplest pen'ny beginning has work introduces the pupil to the fascination of really study composing. No knowledge of harmony is presupposed and it may be used with children as well as by those of more mature years. [Price, $1.00]

MUSICAL PLAYLETS FOR YOUNG FOLKS
By JAMES FRANCIS COOKE
Scenes from the lives of great composers which children love to enact. Music by composers may be interpolated. Entertaining and educational. [Price, .40¢]

For the Musical Library

MUSICAL TRAVELOGUES
By JAMES FRANCIS COOKE
Reads like the pleasant and entertaining conversational reminiscences of a traveler who poured out many interesting musical pieces and personages in Europe and England and who besides seeing everything have some original objects houses and birthplaces of the great and with a wealth of musical information can recall the glorious past of many spots. [Price, $2.00 Net]

DESCRIPTIVE ANALYSES OF PIANO WORKS
By EDWARD BAXTER PERRY
Poetic dramatic estimates and historical analysis which add to a better understanding of interpretation of music works. [Price, $2.00]

MUSICAL PROGRESS
By HENRY T. FINCK
Covers in a liberal and enlightened spirit many musical topics. Written by a really fascinating style. [Price, $2.00]

WHAT EVERY PIANO PUPIL SHOULD KNOW
By PROF. CLARENCE G. HAMILTON
Many who are supposedly graduated from the pupil stage are certain to find this book just as profitable reading as it is to pupils. [Price, $2.00]

AMERICAN OPERA AND ITS COMPOSERS
By EDWARD ELLSWORTH HIPSHER
Gets this book and be amused at the great amount of interesting things it tells. Includes fine biographical sketches of quite a number of American composers. [Price, $1.50]

THEODORE PRESSER CO.

Direct Mail Service on Everything in Music Publications

1712 CHESTNUT STREET, PHILADELPHIA, PA

THEODORE PRESSER CO.

MUSIC PUBLISHERS AND DEALERS — 1712 CHESTNUT ST — PHILADELPHIA PA

The Themetics Shown On This Page are of EASY PIANO TEACHING PIECES WHICH SALES RECORDS SHOW ARE VERY GREAT FAVORITES

For Summer Recess or for who made preparation for next month, now is the time to get acquainted with the best materials for your needs

An Invitation

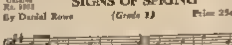
to Piano Teachers Voice Teachers, Violin Teachers Organ Teachers Choir and Chorus Directors Music Supervisors and All Schools and Colleges of Music

ASK FOR ANY OR ALL OF THESE ON SALE PACKAGES OF MUSIC TO EXAMINE IN YOUR OWN STUDIO

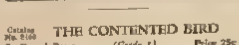
ALL you need do is check off a order form below the package or packages you desire and send this form back to us with your name and address signed to it and the selections will be sent to you to examine at your convenience and with the privilege of returning for full credit, the music you can not and do not use. This may be any or all of the music sent. Thus when settlement is finally made, you pay only for music kept or used and I the nominal postage cost in sending music to you. Special packages of various individual pieces as you describe them carefully made up and sent for examination on your request

Catalog No. 5786 — **SING, ROBIN, SING** — By Geo. L. Spaulding — (Grade 2) — Price, 30c

Catalog No. 8903 — **SIGNS OF SPRING** — By Daniel Rowe — (Grade 1) — Price 25c

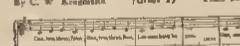


Catalog No. 8160 — **THE CONTENTED BIRD** — By Daniel Rowe — (Grade 1) — Price 25c



Catalog No. 11370 — **THE FIRST LESSON** — By C. W. Kreigmann — (Grade 1) — Price 30c

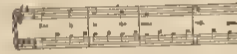
Catalog No. 8081 — **JUST A BUNCH OF FLOWERS** — By Geo. L. Spaulding — (Grade 1) — Price 25c



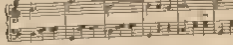
Catalog No. 32016 — **THE BOBOLINK** — By Ella Ronnow — (Grade 1) — Price 30c

Catalog No. 614 — **DOLLY'S ASLEEP** — By R. E. DeMoss — (Grade 1) — Price, 25c

Catalog No. 32018 — **THE BIG BASS SINGER** — By Walter Rolfe — (Grade 1) — Price, 30c

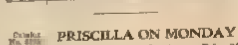


Catalog No. 8162 — **AIRY FAIRIES** — By Geo. L. Spaulding — (Grade 1) — Price 30c

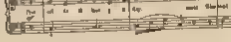


Catalog No. 8266 — **PRISCILLA ON SUNDAY** — By Mathilde Bilbro — (Grade 1) — Price 30c

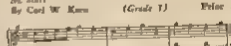
Catalog No. 8266 — **PRISCILLA ON MONDAY** — By Mathilde Bilbro — (Grade 1) — Price 30c



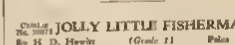
Catalog No. 8181 — **LET'S MARCH** — By Carl W. Kern — (Grade 1) — Price 25c



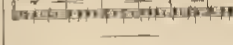
Catalog No. 8008 — **JOLLY LITTLE FISHERMAN** — By H. D. Hewitt — (Grade 1) — Price 25c



Catalog No. 1006 — **JOLLY DARKIES** — By Karl Beckler — (Grade 1½) — Price, 35c

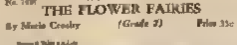


Catalog No. 8162 — **FOUR LEAF CLOVER WALTZ** — By Hans Engelmann — (Grade 1½) — Price 25c

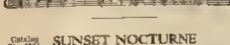


Catalog No. 7005 — **ROSE PETALS** — By Paul Lawson — (Grade 2) — Price 30c

Catalog No. 7008 — **WALTZ OF THE FLOWER FAIRIES** — By Mario Crosby — (Grade 2) — Price 35c

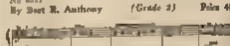


Catalog No. 8071 — **SUNSET NOCTURNE** — By Edward M. Read — (Grade 2) — Price, 35c

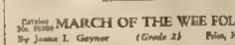


Catalog No. 8181 — **SPARKLING EYES** — By Bert R. Anthony — (Grade 2) — Price 40c

Catalog No. 32116 — **MARCH OF THE WEE FOLK** — By James L. Geyner — (Grade 2) — Price, 30c



Catalog No. 32110 — **JOYS OF SPRING** — By Charles Huerter — (Grade 2) — Price, 35c



Catalog No. 8026 — **A LITTLE WALTZ** — By N. Louise Wright — (Grade 1½) — Price, 25c

If You Are Interested We Would Like to Give You a FREE Copy of Our GUIDE TO NEW TEACHERS ON TEACHING THE PIANO

All Who Are Teaching or Thinking of Teaching Will Find This 64-Page Booklet Helpful. *Send for it today.*

This GUIDE gives helpful advice and Classified Lists of Studies Pieces, and Collections in ALL GRADES.

Package No. 1—EASY PIANO TEACHING PIECES Contains approximately one dozen first grade pieces one dozen second grade pieces and one dozen third grade pieces

Package No. 2—MEDIUM GRADE PIANO TEACHING PIECES. Contains approximately fifteen third grade pieces and fifteen fourth grade pieces

Package No. 3—Contains around thirty fourth fifth and sixth grade PIANO PIECES.

Package No. 4—Contains two large Vocal SONGS excellent for teaching purposes as well as for recital numbers. Underline which you prefer—High, Medium or Low

Package No. 5—Approximately twenty good VIOLIN TEACHING PIECES in first position

Package No. 6—Fifteen PIPE ORGAN NUMBERS for teaching and recital use

Package No. 7—The ELEMENTARY WORKS FOR USE IN PIANO INSTRUCTION that every teacher should know

Package No. 8—Excellent PIANO STUDIES in the medium grades to use as supplementary material to cover specific phases of technic.

Package No. 9—Two dozen satisfying SACRED SONGS. Underline which you prefer—High, Medium or Low

Package No. 10—Ten ANTHEMS FOR VOLUNTEER CHOIRS Effective, but not difficult anthems for the average volunteer choir

Package No. 11—Ten ANTHEMS FOR LARGE, PROFICIENT CHOIRS

Package No. 12—CANTATAS FOR SCHOOL CHORUSES. Beautiful cantatas for two and three part treble voices not difficult, but brilliant and melodious in character

Package No. 13—Fifteen EASY CHORUSES FOR SCHOOL USE. Two part choruses for treble voices

Package No. 14—A dozen CHORUSES FOR MIXED VOICES Four part choruses for the repertoires of active choral societies.

THEODORE PRESSER CO

1712 Chestnut St Philadelphia, Pa

Date _____

Gentlemen —Send me in accordance with your "On Sale" plan, the packages checked at left. In ordering these packages I ask to have the privilege of examining the music they contain, keeping and paying for only the music I use and returning for credit the balance.

NAME _____

STREET _____

CITY OR TOWN _____

STATE _____